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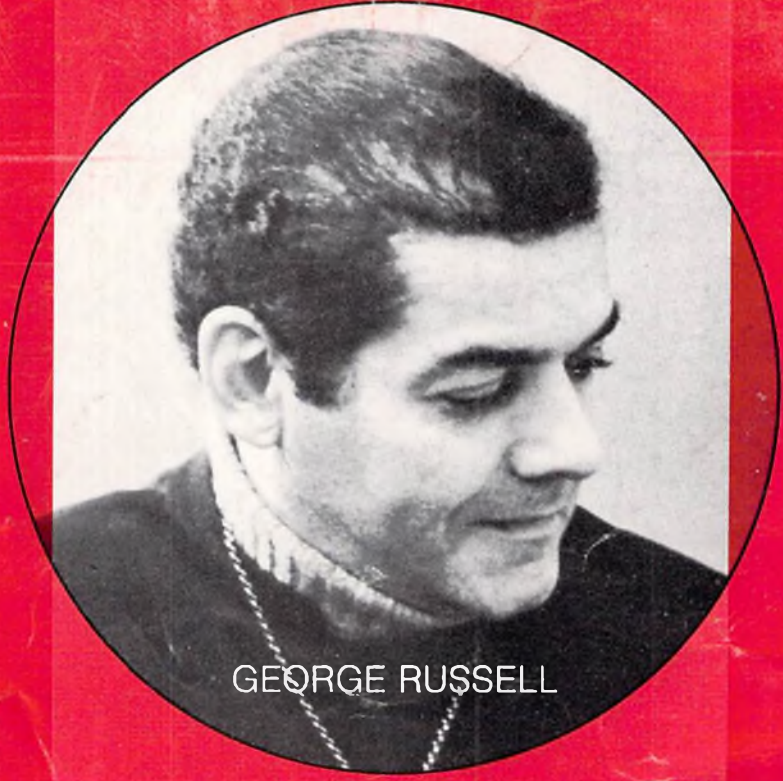
APRIL 27, 1972

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down beat

jazz-blues-rock

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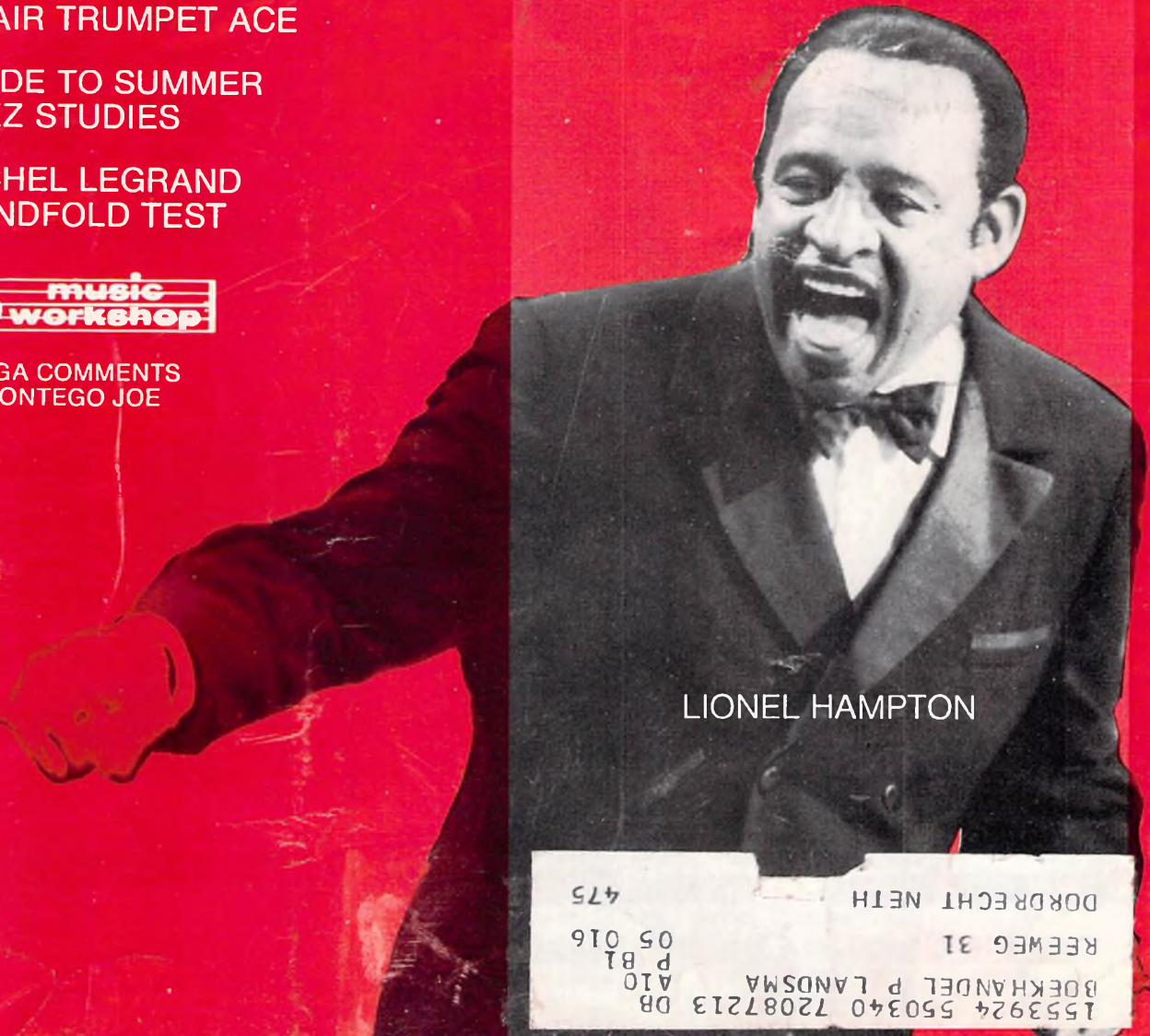
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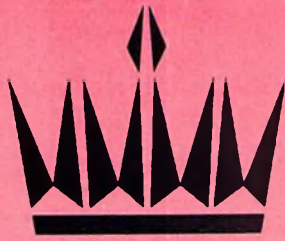


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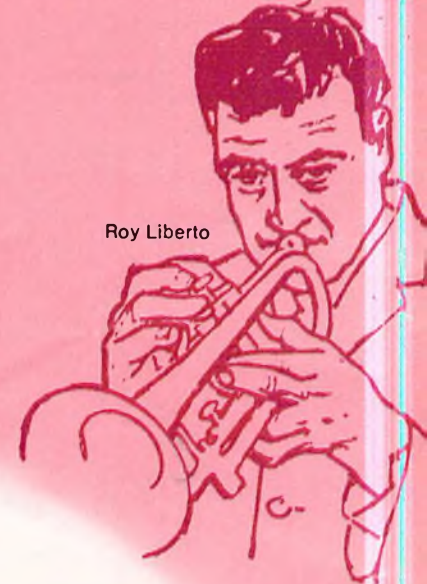
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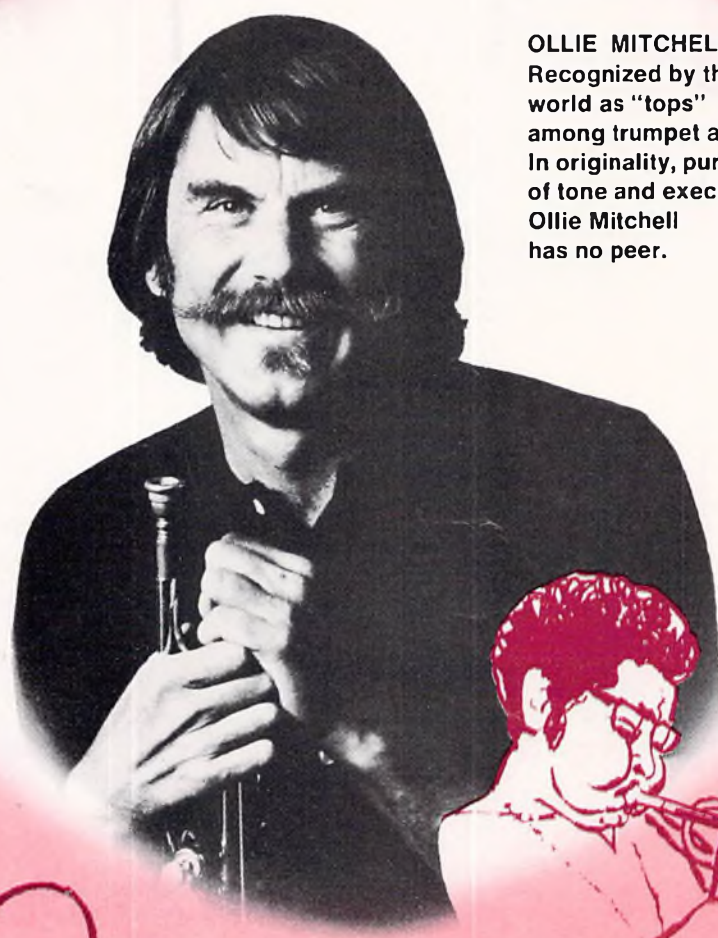


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the first chorus

By Charles Suber

We interrupt our program of festival coverage to bring you a special report on the 23rd biennial convention of the Musical Educators National Conference in Atlanta (March 8-12). Amplifying our commentary will be observations made by some of the 11,000 convention participants—6,700 educators, 3,500 performing students; 800 suppliers, guests, and professional performers—who attended an almost bewildering array of 284 scheduled meetings, clinics, and performances, and who window shopped at the tempting displays of 190 music firms. We go now to the Convention floor.

db: We are speaking now to a group of educators who have just emerged from a guitar clinic conducted by Dr. William Fowler (University of Utah). Your comments, please. *Voices:* Good, very good . . . Makes you wonder why we haven't used guitar in schools all these years . . . You mean those four guitarists were just students? . . . I don't know, I've been teaching music for 30 years and I never heard of anyone called Django . . . My favorite was Fowler singing *Nighttime In Nevada*. Reminded me of Jonathan Edwards.

db: It's only 8:30 a.m. and this room is filled with educators and some students to hear the jazz band from Hillcrest High School in Memphis. Jim Terry, director. The program carries a portentous title: "Problems of the Brass and Woodwind Player in Today's Jazz/Rock Ensemble." The clinicians are Larry Skinner, trumpet, formerly with the Field Forces Band, now with the Naval Academy Band at Annapolis; James Moody, tenor and flute, and Urbie Green, trombone.

Voices (during and after): I never heard that James Moody before. I didn't know that jazz musicians can do circular breathing. He's an accomplished player . . . That Skinner is a gas. Did you hear that bit he did without the mouthpiece? . . . Fine band and that loose so early in the morning . . . Urbie? Great facility . . . It wasn't much of a clinic for learning things in particular but it was a great education in listening.

db: Back now on the exhibit floor.

Voices: Yes, labs are the coming thing. Go over and look at the new lab set-up for brass instruction. Exhibitor: These are patented attenuators which when slipped on the bells of the horns reduce direct tone output without altering basic timbre and instrument performance. Notice that the tone can be heard by both the student and teacher on earphones or from the loudspeaker unit mounted here on the music stand . . . I have had a budget request for a synthesizer in for two years. If we don't get it this year, we'll hit the band parents . . . I'm in general music and my kids just love playing with it and getting all those tones. I think it's really very good ear training.

db: We are here at the Regency-Hyatt House, headquarters hotel for the Convention. We're standing in this fabulous lobby looking up 22 stories, fascinated by the space-age elevators, and listening to the Lobby Sing, long a MENC tradition. In a moment, we will descend by escalator to the nightly jam session, a new MENC tradition instituted by the National Association of Jazz Educators.

Voices: Is that Carol Kaye on bass? She's something else . . . This is quite a turnout and a good way to end the day. Did you hear the session this afternoon? Roy Burns on drums, Carol on bass, with Tom Ferguson on piano with a front line of James Moody, Urbie Green, and Larry Skinner. Moody knocked everyone out with *Body & Soul* and when Urbie picked the changes up into *I Can't Get Started* everyone broke up. But what a crush. About 600 people jammed into a small room. Another 100 or so stood out in the hall.

db (next day on the exhibit floor): May I ask what you do?

Young woman: I'm a general music teacher. I

Continued on page 34

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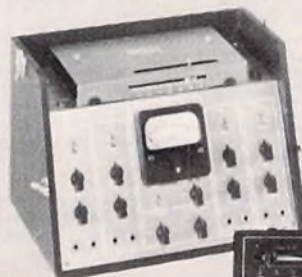
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Vol. 39, No. 8

down beat

jazz-blues-rock

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Mary Carson

New Rochelle, N.Y.

Blues Festival Rx

After reading Richard Bizot's review of Midwest Blues (db, March 16) I thought you might be interested in Harpur College's approach to the blues and folk concert scene.

In contrast to Midwest Blues' method of producing a festival, Harpur has set up a "Straight Country and Blues Committee" which presents about a blues concert a month. This year, its first, has seen Johnny Shines, Doc Watson, Roy Bookbinder and Bill Williams.

These concerts have been a fantastic success, partly due to the fact that we don't have to worry about making a profit. Because of this, we can put on the concerts in a much smaller area, which gives the performances a much warmer atmosphere. Giving more than one show enables a maximum number of people to attend.

In addition, because we have eliminated the profit factor (the college is subsidizing us) we can charge an extremely low admission, averaging around 50 cents. The result is that the concerts have introduced the blues to many people--just about as many as the blues fans they have entertained.

Next year, we plan to even better this by obtaining more money for bigger concerts without sacrificing atmosphere, price and enjoyment. Our success indicates to us that this alternative approach is the best.

Simon Bronner

Harpur College, S.U.N.Y.
Binghamton, N.Y.

B.B. Buff

I was happy to see B.B. King finally made the cover of your magazine. The next logical step is installing him in the Hall of Fame. It's time down beat readers recognized the true genius of B.B. King.

David Minick

Barrington, Ill.

down beat NEWS

SONNY'S BACK!

If Sonny Rollins had any doubts that his hometown fans missed him during an absence of more than two years, the overwhelming response to his one-week engagement at New York's Village Vanguard March 14-19 dispelled them thoroughly.

On opening night, the slush was ankle-deep in the streets, but a night-long overflow crowd welcomed the giant of the tenor sax with the warmth of a rite of spring. All week long, an unprecedented turnout kept the Vanguard jammed. Even Friday night's heavy rains did not discourage fans from forming a line around the block outside the Greenwich Village club.

Rollins, at the helm of a sterling quartet (Al Dailey, piano; Larry Ridley, bass, David Lee,



Rollins: Unflinching invention

drums), responded with inspired playing. Looking fit and trim, he demonstrated unflinching invention as he stretched out on typical marathon solos in a program of standards and originals from his established repertoire. On opening night, an astonishing *Three Little Words* was merely a warmup for a staggering *There Is No Greater Love*, and other gems included *St. Thomas* and *In A Sentimental Mood*.

The audience, studded with fellow musicians, responded with a constant stream of shouts, cheers and ovations. Owner Max Gordon wasted no time; before the first night was over, he had booked Sonny for a return engagement starting April 11. On March 20, Sonny did a one-nighter at the Top of the Gate for Jazz Interactions opposite Joe Newman's sextet, and on April 6, he appeared in concert at the Univ. of Connecticut. A national tour will get under way soon, and Milestone Records has signed the tenorist to a long-term contract, the first album to be recorded live during the tour.

Sonny Rollins, it seems, is back to stay. Welcome home, Newk! —d.m.

BILL EVANS, ELLINGTON COP GRAMMY AWARDS

The 14th annual Grammy Awards, presented by NARAS, fared better this year than last in the hands of ABC network TV. The 1971 show, emanating from Los Angeles, was marred by tacky production, missed cues, and inebriated celebrities. This year's program, from New York, ran smoothly and professionally.

Bill Evans, who represented jazz on the show with his trio (bassist Eddie Gomez had trouble following the pre-recorded soundtrack), copped two of three jazz awards for his first Columbia LP. The big band jazz Grammy went to Duke Ellington for his *New Orleans Suite* (Atlantic).

Isaac Hayes garnered several Grammys for his music from *Shaft*, and other winners included Carole King, Aretha Franklin, The Carpenters, Michel Legrand and B.B. King. Bobby Rosengarden's band performed at the dinner following the telecast.

ORGAN POPS COMPETITION ANNOUNCED BY YAMAHA

The Yamaha 1972 National Electone Organ Pops competition schedule has been announced by John McLaren, Yamaha International Corporation Vice-President.

The U.S. national preliminary finals competition will take place at North Park College in Chicago, Ill. on June 16 with grand finals to take place at the Conrad Hilton the next day. Categories include Junior Division (under 15 years of age); Intermediate Division amateurs (16 and over) and the Senior/Professional Amateur Division (also 16 and up). Prizes range from \$300 to \$1,000 and first prizes in each category also include all-expense-paid trips to Japan plus the cash awards.

All interested organists are advised to check with their local participating Yamaha Electone organ dealers soon as local contests are beginning immediately.

JPJ QUARTET TURNS ON HIGH SCHOOL KIDS

Nearly a year after its initial performance in Ohio and subsequent appearances in schools throughout the country, the JPJ Quartet brought its program, New Communications in Jazz, to New York City high schools.

The quartet, formed in 1969, consists of Budd Johnson, tenor&soprano saxes, arranger; Dill Jones, piano; Bill Pemberton, bass; Oliver Jackson, drums. Sponsored by Johns-Manville, a major industrial corporation, the JPJ program reached over 40,000 high school students in 24 cities during the initial tour.

The program is designed to acquaint high

school-age students with jazz, and to establish rapport between performers and students. It is felt that once such rapport is established it becomes easier for young people to speak freely with the musicians (and, hopefully, other adults) about their problems and aspirations and to listen receptively to advice.

Prior to a scheduled concert-rap session at the High School of Fashion Industries in Manhattan (March 10), the quartet and executives of Johns-Manville were introduced to representatives of the media and/members of the N.Y.C. Board of Education at a luncheon reception. Dr. Selig Lester, Director of Instructional Services, Bd. of Ed., and Oliver Jackson, spokesman for the quartet, discussed briefly the goals and values of the program.

After the reception, we proceeded to the auditorium of the high school where the concert was held. An assembly of approximately 1,500 students and teachers greeted the musicians enthusiastically.

The JPJ has a well-established format for these concerts. Each musical number was introduced by Jackson. The audience was given insight into the particular piece and the form of jazz it represents. Interesting biographical data about the composers of some of the works on the program and of the members of the group were presented. (The Dodgers are long gone, but mention of Pemberton's Brooklyn birthplace evoked a spirited cheer from the crowd).

St. Louis Blues was the setting for a rich acoustic bass solo by Pemberton, delivered in classic style and ending in an amusing musical joust between the bass and Johnson's tenor. *Raindrops Keep Falling On My Head* was played in rock and jazz style and featured Johnson on soprano sax, an instrument probably new to many of the listeners. Though he did not use a talking drum, Jackson's virtuoso display on *Oliver's Twist* spoke a language understandable to the students. A young black girl jumped up and shouted: "Keep talking to me." Johnson, at 61 the senior member of the group, captivated the audience with his superb tenor solo on *Lester Leaps In*; his music bridged the generation gap. Jones' stride piano on *Little Rock Getaway* was gay and peppy and elicited smiles and applause.

Between musical numbers, Jackson discussed the philosophy of the group: "The most important four-letter word," he said, "is WORK, and that's what this group does." It is a cooperative entity and it believes in ability rather than color as a determinant for group membership, he said.

Unfortunately, the 50-minute program allowed no time for the usual rap session, but many students went up to the stage to talk with the musicians after the performance.

It is expected that the group will play in 15 to 20 schools in the five boroughs of New York City during this season, and it is hoped that they will return to the N.Y. schools in the future. It would be a wonderful thing if other corporations were inspired by this venture to back similar educational programs.

—elsa schocket

FINAL BAR

Banjoist-singer **Clancy Hayes**, 63, died March 13 in San Francisco of cancer.

Born Clarence Leonard Hayes in Kansas City, Mo., he started on drums in grade school, lead his own Harmony Aces as a teenager, and then worked in his brother's band in Oakland. He toured in vaudeville for a few years, settled in San Francisco, and joined the NBC radio staff there in 1928. He built a large following in California singing and playing with many area bands. In 1938, he joined trumpeter Lu Watters' band which became the key factor in the traditional jazz revival. His long stay with Watters included work with Bunk Johnson. In 1949, he joined Bob Scobey, a Watters colleague, then worked as a single and with own groups and in later years was associated with still another Watters' alumnus, Turk Murphy, at the latter's San Francisco club, Earthquake McGoon's. For the past few years, Hayes had been in failing health.

Hayes' forte was a vast repertoire of songs, mainly from the first two decades of the century. He knew the verses, complete lyrics, etc. to hundreds of songs, and performed them in a disarmingly natural style, without the corny antics so often brought to period pieces. He was a solid rhythm banjoist and accompanied himself skillfully.

He composed the hit song, *Huggin' and Chalkin'*, and some of his most popular numbers were *Ace in the Hole*, *Aunt Skinner's Chicken Dinners*, and *Pretty Baby*. Hayes also knew the lyrics to many standards of the traditional jazz repertoire. Among his many records, those under his own name on Good Time Jazz, Delmark, and ABC-Paramount can be singled out.

potpourri

Benny Goodman toured Europe Feb. 26 to March 21 with Zoot Sims, tenor sax; Peter Appleyard, vibes; Bill McGuffie, piano; Bucky Pizzarelli, guitar; Hal Gaylor, bass and Mousey Alexander, drums. The septet played in England, France, Germany, Austria, Holland, Switzerland and Scandinavia.

Duke Ellington and his Orchestra have played hundreds of college concerts and dances, but have seldom been presented in more formal academic contexts. Thus, the University of Wisconsin at Madison has a real "first" in its Duke Ellington Festival, which will take place July 17-21. Under the auspices of the School of Music, and open to enrollment for academic credit, the event will include master classes with Ellington himself, workshops conducted by the orchestra's pivotal players, and lectures and concerts. For details, write Ellington Festival, School of Music, Univ. of Wisc., Madison 53706.

The Jazz Set, a weekly half-hour TV program co-produced by director Peter Anderson and Chris Albertson, the well-known writer and record producer, has hitherto been broadcast only on its station of origin, WNJT (Channel 52), a UHF outlet in Trenton, N.J. Starting in July, selected programs from the 10 □ down beat

series will be seen nationwide over PBS stations on 13 consecutive Thursday nights. Shows taped so far include a wide variety of music by, among others, Roy Haynes' Hip Ensemble, Jimmy Heath's All Stars, the Jazz Contemporaries, Houston Person, Clifford Jordan with singers DeeDee Bridgewater and Sheila Jordan, Rashied Ali, Sam Wooding, Joe Lee Wilson, Bobby Brown, Barry Miles, Randy Weston, Kenny Davern, Joe McPhee and Lonnie Smith. On a few of the shows, Dan Morgenstern subbed for Albertson as host and co-producer.

Ambush, a new European-based jazz quartet, made its debut recently with a concert tour including appearances in Germany, France, Holland, Belgium and Switzerland. The group consists of Americans Charlie Mariano, reeds; Barre Phillips, bass, and Stu Martin, drums plus Welshman Nick Evans, trombone.

Ray Draper (tuba, baritone horn, percussion, vocal) has formed the **New Island Social Club**, a jazz-rock band including Atlee Chapman (slide and valve trombone, percussion, vocal); Clive Stevens (tenor & soprano sax, flute, bamboo flute); Boo Pleasants (keyboards, vocal); Tommy Cosgrove (guitar, vocal); Stu Woods (bass) and Richard Crooks (drums). The band, which includes graduates of Manfred Mann, Dr. John and Red Beans & Rice, made its debut in mid-March at New York's MUSART, and has taped for *The Jazz Set* TV show. Draper is currently teaching at the University of the Streets, where Andrew Hill directs the workshop band.

Gerald Wilson will be honored April 16 at a concert and dance at the International Hotel in Los Angeles sponsored by radio station KPFK. Buddy Collette, Herb Ellis, Vic Feldman, Grant Green, Harold Land, Shelly Manne, Carmen McRae, Monk Montgomery, Jerome Richardson and Bud Shank are expected to be among the featured participants. Also in L.A., altoist Sonny Criss was honored by the Avalon-Carver Community Center for his extensive activities in the area of social work. The guest of honor led a group including Richard Boone, trombone; Dolo Coker, piano; Buddy Woodson, bass, and Everett Brown, Jr., drums.

Herbie Hancock's sextet (Eddie Henderson, Julian Priester, Benny Maupin, Buster Williams, Billy Hart) began a European tour in mid-March. The group performed in Italy, France, Yugoslavia, Switzerland, Germany, Sweden and Holland.

The many New York area fans of jazz disc jockey **Mort Fega** will be happy to know that he is back doing what he loves full time. Since March 1, Fega can be heard six nights a week, from midnight to 4 a.m., over station KXIV, Phoenix, Ariz., his home since 1969. Swing, M.F.!

Dates for *Tangiers '72*, a festival produced by Randy Weston and dedicated to the culture of the African in diaspora, have been set for Sept. 1-3. Many leading U.S. artists are ex-

pected to perform at this first event of its kind on African soil, which will be presented with the cooperation of the Moroccan government.

The twice-postponed music festival in Puerto Rico, first announced for Thanksgiving, then for Christmas, finally materialized at Easter under new management. Held April 1-3, it featured a host of rock and pop groups plus B.B. King, Roberta Flack, Dave Brubeck with Gerry Mulligan, and Herbie Mann.

The Newport Jazz Festival in New York has announced that Radio City Music Hall will be the site for two mammoth midnight jam sessions July 3 and 6 and a gospel music concert July 9. No prior jazz events have taken place in the famous 40-year-old theater. The Festival has also obtained the use of a Staten Island ferry for the scheduled jazz cruise on the Hudson River.

Capitol Records' great catalog of jazz has, with few exceptions, lain dormant for nearly 20 years in the company's vaults. Recently, Capitol's Dutch licensee, Bovema, put together a remarkable series of 15 LPs. Perhaps spurred by international response, the company has now decided to issue the first 10 of these in the U.S. this month. Included are vintage performances by Art Tatum, Serge Chaloff, Stan Kenton, Gerry Mulligan, Stan Hesselgard, Coleman Hawkins, the Metronome All Stars, Nat King Cole, Woody Herman, and many others.

strictly ad lib

New York: The week preceding the formal arrival of spring offered an abundance of exciting music: Sonny Rollins at the Village Vanguard (see news story), Charles Mingus at Slugs' (with trumpeter Charles Sullivan as the newest Workshop member), James Moody featuring Roy Haynes (and Jimmy Rushing on the weekend) at the Half Note, Gene Ammons at the Club Baron, Roy Eldridge at Jimmy Ryan's, and Brazilian multi-instrumentalist Sivuca (with Morris Goldberg, alto sax, flute; James Benjamin, bass; Dom Um Romao, drums, percussion) at Top of the Gate — not to mention the action in various smaller clubs and outside Manhattan . . . For the first time in years, New York now has an all-night jazz radio show: *Jazz By Request* with Van Jay from midnight to 7 a.m. every night but Sunday (WRVR-FM, 106.7) . . . A new spot for jazz is the Baron Steak House, 15 E. 48th St., where Jackie Paris and Anne Marie Moss, backed by Hal Galper's trio, opened for two weeks March 20 . . . Chuck Wayne and Joe Puma are the current guitar duo at the St. Regis Room . . . Eddie Heywood took over the keyboard at the Cookery April 10 and will be on hand through June 8, following Teddy Wilson . . . Elvin Jones concludes a two-week stand April 14 at Folk City, which now mixes jazz with the folk and blues fare. Reedmen Dave Liebman and Steve Grossman, bassist Gene Perla, and congaist Don Alias were with Jones . . . Bobby Jones and Friends, on hand Sunday and Monday at Fiddlestix, 1487 1st Ave., have included pianists Jaki Byard, Bob-

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LEE MORGAN: THE LAST INTERVIEW

by Mike Bourne

This piece was originally scheduled for publication in *Music '72*, the down beat annual. Lee Morgan's tragic death now gives what are quite possibly his last statements to an interviewer a special significance, so instead of printing the usual tributes, we thought it appropriate to let Lee speak for himself once more. — Ed.

Interviewing Lee Morgan proved easy—not simply because he was loquacious, but because he knew his mind so well he would speak it without any hesitation, and do so with great insight and passion. We spoke of many aspects of music, but always in relation to one essential subject: the dilemma of jazz in America.

To Morgan, this dilemma was two-fold, or rather two-faced: lack of respect, and a lack of proportion between black American art and the general American culture.

Regarding the first lack, Morgan condemned indifference toward the music, reinforced by media tokenism, specifically the over-exploitation of Duke Ellington and Louis Armstrong as representative jazz personalities. "Duke Ellington on the *Today* Show with the *Today* house band—that is not Duke Ellington; to have Duke Ellington without Cat Anderson, Harry Carney, all the people you associate with Duke. His band—that is Duke Ellington! And the same thing applies to Louis. Louis is gone now, and I think one of the main reasons why Louis died . . . I saw him on his last engagement in New York, and he had to lay down between shows. The man had just had a heart attack; he shouldn't have been playing.

"This is the tragedy of the black artist: just to live halfway comfortably he must keep on working! That's not to say they don't have any money—I'm talking about in perspective to their talent. These people should have shrines dedicated to them, just like they have shrines in Europe to Beethoven and Bach: Louis Armstrong especially and Duke Ellington as well."

About the second lack, Morgan noted the irony that jazz is revered internationally, and in fact is broadcast everywhere by the U.S. Information Agency, but is dismissed at home. "It's black creative music, but something that's not only black—it's American black! That's very important . . . I was reading about B.B. King. I think last year was the first time a black college ever invited him—because he played blues and blues was like the music of the devil! And over in Europe, you hear blues all day long—it's a high art form!"

With better recognition, Morgan believed black artists might hope for a better economic perspective. In sports, Mickey Mantle and Willie Mays each earned \$125,000, because they were the best, regardless of black or white. But in music, such racial equality does not seem evident: Herb Alpert became a multi-millionaire in short time with "a nice little pop group", while great black genius has been comparatively unrewarded, even after decades of creating.

"I'm not trying to damn Herb Alpert, because it's beautiful. I'd just like to see an equal proportion . . . I don't resent nobody for what they get, as far as they are equal. Frank Sinatra is worth millions; Frank Sinatra is a hell of a singer, that I won't deny. But at the same time, Betty Carter is starving to death—here's someone who's been on the scene since the late 1940s—because she refused to compromise, because she always wanted to sing jazz. Look at Billie Holiday and Judy Garland: they both had the same hang-ups, but one of them was singing *Over The Rainbow* and the other was singing *Strange Fruit*."

In another view of this lack of recognition, Morgan equates jazz with symphonic music in America, both in respect and in finance. "Leonard Bernstein plays an elite music; everybody doesn't have the temperament or the ear or the talent for listening to symphonic music or opera. And I would like to feel this way. I've never been drug about jazz not being heard all day long banging in your ears like you hear pop music. I would like to feel that jazz is an elite music! Most people who like jazz are the intellectual type people in college, because it's a very sophisticated music. So if you're doing something that only appeals to a minority, then the lovers of this music have to support it."

"The symphonic orchestras have sponsors, people who give them endowments, and I think it should be the same way with jazz—because this is a national treasure! This is the only national art form that's here, and they do everything they can to dismiss it and put it aside . . . It's really a shame the way our country treats its artists. I've had people ask me: 'If you feel that way, why don't you go to

Europe?' And I always tell them, first of all, I like Europe. I like to see it as a visitor—but this is my home! This is my culture!"

Morgan was committed to several means of awakening recognition toward jazz: as a member of a group of musicians negotiating to buy the Lighthouse club in California, and as a member of the short-lived Jazz & People's Movement protesting media ignorance and indifference to jazz artists—Morgan was among the first to interrupt the taping of the talk shows in 1970-71.

Morgan was amazed by many responses to the JPM protest: that the networks considered a few black musicians in the studio bands sufficient recognition; that talk show hosts didn't know even established artists like the MJQ or Thelonious Monk; that the programmers tried any and all ploys to avoid commitment; and most shocking of all, that so many considered the JPM actions as only a personal hype.

"We're saying that if each show (Carson, Griffin, Cavett, Frost) committed itself to use two artists a month, that would be eight different artists each month. And we're not talking about Thelonious Monk sitting down at the piano with Doc Severinsen's bass player—if you have Thelonious Monk, have Thelonious Monk's band! And then after he plays, sit down and talk to him! . . .



OZIER MUHAMMAD

"We tried to arrange conferences; none of them would talk to us. So we went in and took over the (Griffin) show. The next day they had the chairman of the board down there to see us! But it's unfortunate: as soon as you stop, if you don't do it again, they go right back . . . The only reason Griffin came out to see us was because we kept on blowing whistles, Rahsaan and myself. He immediately tried to divide and conquer—he offered to have our two groups on!"

"I told him I couldn't care less if he ever had me on; in fact, I would insist on not going on, at least not first, because right away, people have gotten so pessimistic that not only the public, but musicians as well thought we were just out there thinking about ourselves. I don't care if you never show me! Put Dizzy on, Horace Silver, Sonny Rollins, McCoy Tyner, Blue Mitchell, Herbie Hancock—put somebody on!"

"And right away he came up with that regular thing: Louis Armstrong and Duke Ellington. And then he told me about James Brown, and right away we told him, look, we're talking about jazz! . . . They insult the public, some of the stuff they put on . . . They spoonfeed the public bullshit, and they've given them so much I've found myself humming tunes that I hate!"

Whether the efforts of Morgan and others will ever succeed, whether the music will be finally respected and granted proper due within American culture, is certainly still a question unanswered. But at least Lee Morgan knew the power of the music, even if unrecognized—and in that knowledge was a strength.

"If it wasn't for music, this country would have blown up a long time ago, in fact, the whole world. Music is the only thing that spans across all ethnic groups and all languages. Music is the only thing that awakens the dead man and charms the savage beast. Without it, this would be a hell of a world!"

Good Vibes from Hamp

by Lewis K. McMillan Jr.

The very contemporary twang of an amplified guitar, complete with reverb added, made its entry with that heavy accent on 'one'. After about four bars, another familiar sound, that of a rock-styled drum doing its thing, joined the twanging guitar and the Fender bass which had slipped into the musical proceedings somewhere along the line.

At just about this point, a voice cries out: "Them changes!", and Lionel Hampton's exuberant, unmistakable vibes join in.

Not only on this most recent record has Hamp established his competency as a rock musician, but this new bit of evidence substantiates the contention that Hamp, like many other fellow musical pioneers, just refuses to be put out to pasture because of any assumed inability to relate to contemporary musical forms and conventions.

The spinning of the new record occurred during one of several recent visits with Hamp in his stylish mid-Manhattan apartment. His beloved vibes stand in his living room, just in front of the piano, and his equally beloved drums face a big picture window not far from his bed in one of several spacious bedrooms.

Familiar (and somewhat fed up) with the tendency of many young people to discount the giant contributions made to music by Hamp and other pioneers, I couldn't help remarking to Hamp: "You're far more than just a cat jumping up and down on a tom-tom, and everybody should know it!"

He replied with almost boyish enthusiasm.

"Yeah, well, I think I've come into my own in the area I'm now involved in . . . the contemporary sounds of 1972. And when '75 and '76 get here I'll have something for those times!"

"It's not that I don't appreciate the old things but I also create and play a lot of new musical things. After all, this helps you to grow! Yeah, I just keep on developing myself, and as the boys say, 'relate to what's happening today.'" He added, somewhat mischievously, "And I have a lot of fun doing it too!"

While Hampton has no difficulty keeping abreast of the times we both could easily smile at the fact that many musicians filling chairs in recent Hampton bands weren't even born when Hamp was joyously grunting his way through some swingin' things with Les Hite, Louis Armstrong, Benny Goodman, etc.

As a case in point, he referred to young (22) Glenn Drew, a recent graduate of Eastman School of Music in Rochester.

" . . . A wonderful trumpet player . . . very talented . . . And you know he's a fine concert pianist!", says Hamp.

The young trumpeter was brought to his attention by Barry Titone, head of the West Babylon high school music department and music consultant for Suffolk County (N.Y.) schools.

"He (Titone) brought Glenn to me during vacation time and he was so good on the trumpet that I hired him on the spot."

Titone's brother, Bill, joined Hamp in 1961 as manager of the far-reaching Lionel Hampton Enterprises, which include a record company (GLAD-HAMP), two music publishing companies, and Hamp's big big dream come true, the Lionel Hampton Community Development Corporation.

The relationship of Hamp with members of his staff and band seems more like a family

ly-type thing than employer-employee. Bill Titone as well as others aware of Hamp's deep love for his late wife, Gladys, do everything possible to keep him happy. (Mrs. Hampton died last June.)

Hamp mentioned another youngster who, like Glenn Drews, has become a valued member of the Hampton band/family. "Tom Gambino was a student-teacher at Trenton University where he was writing and playing with the band. His last summer there he accepted a job with me. Tom liked being in my band and he was so sensational as a musician (flute, soprano and alto saxes and clarinet) and writer that I kept him on.

"It's just like you said. During those times . . . a long time ago . . . when I made some records with Coleman Hawkins and those other great jazz guys some of these (younger) fellows weren't even born. And now I'm playing with these new guys!"

It was to underline his "playing with the new guys" that he put *Them Changes* on the record player. When it was finished, Hamp put on another LP.

"Now I'm going to play an altogether different kind of modern music. I made this one about three years ago."

With that, the classic Brazilian bossa nova *Palhucada* began to spin. After an intro by Hamp's subtly sensitive vibes, the sultry voice of vocalist Carmen Costa cast a spell throughout the room.

Hamp followed this with a Latin-flavored number of his own, *Estranho*. On this, his facility on the marimba was showcased to great advantage.

It pays, when you're around Lionel Hampton, never to try to predict what's coming next. I surely wasn't prepared for the haunting, subtle runs and melodic progressions which I heard on that masterpiece.

A flute was heard in a solo role.

"That's Bobby Plater . . . a great saxophone player now with Count Basie. He used to be with my band."

That was the understatement of the interview. Plater had been Hamp's good right arm for two decades, serving as musical director and all-around musical jack of all trades.

You'll find incorporated into the life and times of this phenomenal man such diverse elements as Dinah Washington singing *Evil Gal Blues* and the happy *Hava Nagilah*, a tune which Hamp first heard while touring Israel for the first time.

Hamp showed me a much-thumbed Hebrew Bible, a gift from the late Chief Rabbi Herzog of Israel, who had given Hamp instruction in the Jewish faith during his many tours of that country.

On the same cluttered desk I observed a Roman Catholic missal.

The changes Hamp has gone through began when he was a youngster in Chicago. "The school got real bad, man! There were gang fights and cats were cutting each other on the way to and from school . . . you know . . . teenagers. It was almost like it is today. So my grandmother put me in a Catholic school, Holy Rosary Academy in Kenosha, Wis."

Holy Rosary was headed by a Franciscan missionary, Father Stevens, who was dedicated to helping American Black and Indian youths. Aiding Father Stevens in this task were a group of Dominican nuns.

Since the boys at Holy Rosary had quite a bit of spare time on their hands, Father Ste-

vens thought that much of it could be spent more constructively if music was introduced into the school's program by the formation of a fife, drum and bugle corps. Hamp picked the snare drum.

During those years it was unheard of for a drummer to be allowed to hold drum sticks evenly. This was considered heretical by drum teachers, and especially by a certain little Dominican Sister whose responsibility it was to shape a motley bunch of youngsters into a first-rate fife, drum and bugle corps.

Now, while Hamp didn't exactly hold his sticks in the Ringo Starr manner, he did—being right-handed—hold the right hand sticks in the prescribed manner for the awkward hand (in Hamp's case, the left). And whenever the little Sister discovered Hamp at this bit of percussionistic cheating she would see to it that he was impressed with the need for 'getting it right.'

"I wanted to play the drums from the right hand side (that is, holding the right stick as he should have held the left stick) . . . but whenever she caught me at that . . . she would take her fist and BAM!! hit me right upside the jaw, and tell me: 'Lionel, you get it right!'"

Proof of the little Sister's pedagogical proficiency became evident as Hamp told of a virtual musical miracle wrought by the "giant little Sister."

"We had to appear in a competition against other drum and bugle corps. This was in Racine—about 10 miles away. Now, some of those cats in our group had never even seen a bugle before. Why they didn't even know whether to blow in the bell part or the mouth-piece! But dig this . . . in three months she got us ready . . . and we came in second in the whole competition!"

To my query as to whether they were reading or just playing by rote he replied most vigorously, "We were reading! And when we weren't playing, we were practicing day and night!"

Laughing heartily as he went back in memory, Hamp said: "Yep, I had to learn everything she taught me or else I'd get busted in the knuckles, the jaw or even on the seat of the pants. But her teaching me was great 'cause I still play those rudiments today."

"Why, the things I play now I learned under her. She even had some things where after you beat (at this point he mouthed a pattern which sounded similar to a 'roll off') you'd toss up the sticks and catch them. That's how I learned how to twirl the sticks as I do when I'm playing now."

After a few years at Holy Rosary, Hamp returned to Chicago where he entered St. Monica's school, also serving as altar boy. On the way home from school one day he happened to hear sounds of drums and bugles similar to those back at Holy Rosary. These sounds seemed to be coming from the large mansion which was situated on the corner of 37th and Michigan.

Conducting his own investigation, Hamp discovered that the big house had been donated to the newsboys of Chicago who sold the Chicago *Defender*, a leading black newspaper. Robert Abbott, the paper's publisher, had provided the boys with instruments, music and uniforms.

It didn't take young Hamp long to discover that the band (1) was a consistent winner in band competitions, (2) marched in nearly all the parades, and (3) consisted only of boys



JOSEPH L. JOHNSON

who sold the *Defender*. He came to the conclusion that his next step was to get a job selling the paper.

Once in the newsboys' band, Hamp moved rapidly from bass-drum carrier to beater to snare to tympani. Marimbas were added later to the list of instruments mastered by the avid youngster. The mastery of the latter instrument was the seed which was to come to fruition when Hamp pioneered the vibes as a jazz instrument.

Hamp entered St. Elizabeth's high school, where his duties included drumming his classmates to roll call and to classes.

If he was missing from the grounds, one could probably find him at the Vendome Theater, digging the sounds of the Erskine Tate 16-piece band as it played along with the silent movies. If there was any way Hamp could swing it, he'd be there in the front row all eyes and ears as he watched his idol, drummer Jimmy Bertrand in action, throwing his sticks, playing xylophone and chimes, and executing those tricky figures of his on his set which had a light in the bass drum which flashed on and off as he swung away.

It is not difficult to imagine the joy of 14-year-old Lionel when his aunt and uncle presented him with a drum set which, like Jimmy Bertrand's, had a light which flashed on and off in the bass drum.

Hamp was going on 15 when Les Hite arrived in Chicago from California. An alto saxist some 6 years Hamp's senior, Hite was from DuQuoin, Ill. Like Hamp years later, Hite could see the potential in young musicians. He formed a band recruited from Hamp's circle of buddies.

After a few months, Hite decided to return to the West Coast, where he joined Reb Spikes' Sharps and Flats. When their drummer left, he immediately started a campaign to get Lionel into the band.

Soon, young Lionel was at the train station, his suitcase and drum cases by his side, faithfully promising his grandmother to "Say my prayers daily and read my Bible too!"

After some time, Hite was leading his own band again. Their first job was a house band at Frank Sebastian's Cotton Club, a movie-star set hangout. The Hite band's job was acquired through the inspiration of Duke Ellington, although this fact was unknown to the even-then famed bandleader at that time.

"We guys in the band used to listen to

records by Duke Ellington. McKinney's Cotton Pickers, Don Redman, and we used to pick out our parts off the record. Each week, the way we'd have rehearsal was to play those records . . . each guy would get his part and play it over and over until he had it down almost perfect."

It was the "almost perfect" Ellington arrangements which Sebastian heard. Not being familiar with Ellington, he hired the Hite band on the spot.

Since Sebastian's club always featured the great bands from the East whenever they were in the L.A. area, the inevitable happened. The Ellington band, which had just completed a film with Amos and Andy, had been invited to appear as the featured guest band one Sunday night. Hamp, with a mischievous gleam in his eye, recalls the event.

"When Sebastian heard Duke's band doing their usual arrangements that Sunday night—the one's we'd been playing all the while—he told Duke's manager, 'Man, Duke Ellington, he ain't so hot. Why he's playing my band's arrangements!'"

One of the men in the Hite band at the time of this musical larceny was trombonist Lawrence Brown, who later joined Duke Ellington.

If Ellington was somewhat responsible for the Hite band getting 'dug in' on the L.A. scene, it was Louis Armstrong who was thoroughly responsible for the vibraharp's entry onto the jazz scene.

"In 1930, Louis Armstrong came to L.A. Since he'd left his regular band back east, he used our band as a back-up band. Oh, we could read and his manager heard us and liked us. We had to read because we were playing for all those shows. Anyway, Louis had a record session, and he used our band.

"In the studio, we saw some vibes over there in the corner . . . and Louis asked me, 'Do you know anything about playing those?' I said, 'Yeah', because I had played the marimba and I knew the keyboard. So I got up and started playing on the vibes in the studio with Louis . . . and that was the first time jazz had ever been played on the vibes."

The first number Hamp recorded on vibes with Armstrong was Eubie Blake's *Memories of You*. He can be heard on the intro and behind the vocal.

Hamp decided to form his own band in 1934. He explained: "Les didn't like the vibes

too much. He wanted me to play drums, and I wanted to play drums and vibes."

Hamp's band worked mainly in California until the summer of 1936, when John Hammond brought Benny Goodman to hear the phenomenal vibraharpist who was leading the band at the Paradise club in L.A. Hamp recalls that fateful night.

"We were playing . . . then, the next thing I knew Benny was on stage playing clarinet, Gene (Krupa) was playing the drums and Teddy (Wilson) was playing piano. We jammed like that all night long . . . then the next morning we went out and made some records . . . and the Benny Goodman trio became a quartet."

The first numbers recorded by the spur-of-the-moment quartet were *Dinah* and *Moonglow*, two of the songs they'd played during the jam session on the night before.

Those records sparked such response that Goodman called Hamp and asked him to join him in New York. Hamp thought the call was a joke and hung up. In fact, even when Goodman confirmed the call by wiring Hamp his ticket to New York he still couldn't believe the offer was real.

He told his girlfriend, Gladys Riddle: "I can't go to that place all by myself; somebody might be jiving me. You've got to go with me and do any talking for me that has to be done!"

Gladys' mother loved Lionel as if he were her own son, but she wasn't about to let her daughter go off cross country with a young man she wasn't married to.

That obstacle was removed when Gladys and Lionel pooled their resources (she tossing in her savings earned as dressmaker for Joan Crawford), bought a second-hand jalopy, and took off for Yuma, Ariz. where they were married on Armistice Day. They then headed to New York City and Benny Goodman.

Hamp opened with Goodman at the Hotel Pennsylvania. He soon also began to record on his own with some of the greatest musicians of the day, and the records remain among the finest of the 1936-40 period.

Leaving Goodman in 1940 with Benny's blessings, Hamp formed the first of his big swinging bands. Speaking of two of the early Hampton band's charter members he says: "In my band I had a little youngster named Illinois Jacquet who was playing alto and I had him switch to tenor. And Dexter Gordon was just a kid out of high school when he joined my band."

Beginning with that first big band Hamp's roster of sideman reads like a *Who's Who* in jazz: trumpeters Ernie Royal and Joe Newman; reed man Marshall Royal; pianist Sir Charles Thompson; drummer Shadow Wilson; the late altoist and electric violinist Ray Perry. Guitarist Irving Ashby graced the Hampton band before going on to the King Cole Trio.

The list of musical luminaries discovered and brought to public attention by Hamp is almost endless. One of the most famous among these was not only discovered and brought before the public by Hamp, but named by him as well.

"Joe Glaser took me down to Garrett's bar in Chicago. I was playing the Regal Theater and needed a singer, so he told me about this girl who was supposed to be working in the ladies' powder room but they couldn't seem to keep her there. She was always out front with the band, singing. Walter Phillips' band was

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I love soloists, and I like some of the "outside" groups, and yes, rock can be wonderful, especially when you want to get stoned and just lie down in the music, as though it were a warm bath. But damn it, young fogey that I am, I still think that one of the most thrilling things in music is the sound of a great lead trumpet player, operating in a good section and a good big band.

For instance, Snooky Young, the senior jazz lead man, whose marvelous sound and time and conception have inspired several generations of players by now. The Department of the Interior ought to designate Snooky as a precious natural resource, like a forest, and give him a lifetime grant. Or Bernie Glow, who is the most successful studio player in New York, because of his strength, his versatility, and, above all, his musicality. Or Doc Severinsen, who has become not only a lead player but a soloist of startling virtuosity. Or Marvin Stamm, a flashy, exciting player who is the first trumpet player of his generation (early 30s) to really make it in the New York studio business.

There are so many other players worth discussing and writing about, in New York, on the West Coast, and in Las Vegas. But none of them has given me more musical pleasure than Al Porcino, who has played lead for dozens of bands and acts, including Stan Kenton, Woody Herman, Count Basie, Terry Gibbs, Charlie Barnet, Elliot Lawrence, Buddy Rich, Frank Sinatra, and Peggy Lee. I wish that all the young lead players in the country, in high school and college, could hear Al in person, doing what he does so well. Al doesn't have Bernie Glow's versatility, or Severinsen's or Stamm's technique. If you heard him playing a ballad solo, you probably wouldn't be very impressed. If you heard him warming up, you wouldn't be impressed at all, because Al's low-register warm-ups tend to have a thin, spitty sound. He doesn't begin to sound like himself until he gets into the upper register. But put him in a brass section and you hear a projection, a beautiful sound, a pulsing time, and a fiery conception that, in my opinion, constitute a landmark in the history of jazz lead playing.

Trumpet players who have worked with Al a lot or heard him a lot always talk about his sound. Alan Rubin, one of the most promising young players in New York, told me recently: "Al's sound is unique. He has a way of putting a huge volume of air through the horn. He gets a fantastic projection out front. And there's something about the quality of the sound that I don't know just how to describe. I always just say that it has *zing*." John Audino, a successful lead player in Los Angeles, agrees with Rubin. "Al is exceptional," Audino said recently. "In his conception, his feel, and his sound. The last time I heard him with a big band was about three years ago, with Buddy Rich. He hit a high G that night that was so big it was incredible. It was like that note was gonna explode."

Larry McGuire, another trumpet player in Los Angeles, accurately described what's different about Al's sound when he said once that it was "bright and cutting, yet big." You don't usually get both of those qualities in a trumpet sound. If you play legitimate equipment—a big bore horn and a fairly deep mouthpiece cup—you get a big sound, but it's "dark," and your range is limited. If you use a shallow mouthpiece, as many commercial players do, you get that cutting, brilliant

AL PORCINO: THE ART OF PLAYING LEAD

by
William Whitworth

sound and have an easier time with the high notes, but your sound is thinner and you're likely to play sharp. I think that Al has been more successful than any other jazz lead player in combining bigness with brilliance. (Yes, I remember Gozzo and Ray Wetzel and Billy Butterfield. Save those cards and letters.) He does it on a large-bore Benge trumpet and a Bach 10½C mouthpiece that has been altered to roughly the size of a Bach 6C.

Bigness doesn't mean simple loudness. Al plays loud, all right, but the point is that when he plays a high note it's a big, round, open

"Aaaaahh" sound, instead of that pinched, nasal, screaming-meemie "Eeeeeeee" sound that you're more likely to hear in the upper register. For an example of what I'm talking about, listen to Al's high G on *Yesterday*, in Kenton's *Contemporary Concepts* album, or to his double A on the end of *Los Moros de Espana*, in *Gerald Wilson Orchestra On Stage*. That G was played on a Bach 7C and the A on the altered 10½C. Listen to *The Fabulous Bill Holman*, an album on which Al plays all the lead on a Bach 6B. And check out the beautiful E on *The Moon is Blue*, in Bill Holman's *Great Big Band* album (which is available through Kenton's mail-order operation, incidentally). Notice the control and vibrato -- that's *playing* in the upper register instead of just blating the note out or squeaking it out. As Bernie Glow told me once, New York is full of guys who are strong and have a lot of range and never miss a note, but the notes don't add up to music. Al's notes add up.

Thin, sharp, upper-register screaming drives Al crazy, but he started out as a high-note screamer himself. From the time he worked with Georgie Auld, Louis Prima, Tommy Dorsey, and Gene Krupa in the early forties, up through his first jobs with Kenton and Herman in the late 1940's and early 1950's, Al played a pea-shooter mouthpiece, as he described it, and specialized in high notes. He had a good double B-flat and an occasional double C, and he was a stranger to concern for intonation. But by 1951 he had grown dissatisfied with this kind of playing. For one thing, the arrival of Maynard Ferguson had convinced him that it was ridiculous for anyone else to play the trumpet in the extreme high register. "This guy can *play* up there," Al often says, "so what's the point in other guys' squeaking out these little high-C whistles?" In addition, he had matured enough musically to appreciate the big sound of some soloists and of such a lead player as Ray Wetzel. So he began several years of experimenting with legitimate (meaning, to him, Bach) mouthpieces—with a 10½C, a 7C, a 2½C, a 6B, and the altered 10½C. Each time he switched, he gained some sound, lost some range, and then slowly rebuilt the range. By about 1954, he had achieved his big sound, held on to the necessary range (up to an A and sometimes a B-flat), become a full-fledged intonation freak, and begun his long and mostly fruitless search for a band that swung and a brass section that played in tune.

For Al, the result has been years of bitter frustration, but for the rest of us it has been a series of albums containing some gorgeous lead playing. Among these albums (in addition to those already mentioned) are Bill Holman's *Jazz Orbit*, *The Exciting Terry Gibbs Big Band*, Gibbs' *Launching a New Sound in Music and Explosion!*, and *The Woody Herman Band!* He has made dozens of other albums, with everyone from Ray Charles to Nat Cole, but I think the ones listed here offer the best examples of his lead playing. (Long gratuitous aside: I didn't list Al's recent albums with Chuck Mangione, because they don't show off the brass that much. And, though he was in fine, strong shape on Buddy Rich's band, I don't recommend Rich's *Mercy, Mercy* album, because the engineering on it is so terrible. The brass section has that distant, muffled sound that you often hear on vocal albums. A great many recording engi-

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LOU MARINACCO

... Flash! ... Al Porcino joins Woody Herman's Orchestra on April 15 ...

George Russell's Constant Quest

by Pat Wilson

I don't just write music to esthetically satisfy somebody. The reason I write music is that I feel it's a vehicle or a channel which leads to your true self, your essence."

So speaks George Russell, often called one of the foremost composers and theoreticians of our time. Wooded back to America two years ago by New England Conservatory's President Gunther Schuller, Russell is now composing and teaching in Boston after five years in Scandinavia.

He conducts two classes in his musical system, the Lydian Chromatic Concept, and also teaches composition privately both at the Conservatory and in New York. This keeps him busy, but last year he was hopping from Boston to Oslo to Stockholm, where concerts and other commitments required his presence.

Teaching is quite satisfying to Russell: "It's very nice to watch younger players develop in the Conservatory -- like A.C. Sinclair, Stanton Davis, Billy Saxton." But he finds that some of the old bigotries still exist when people use terms like "jazz" and "serious."

"The implication is that jazz is not serious. In some of those people's minds, it's really like that. A very harmful prejudice. As a result, we can't get certain things that we would like," he says.

Russell also finds time to teach at Walpole State Prison under the auspices of the Conservatory's community services. "Many prisoners have heard about the Lydian Chromatic Concept and they're eager and dedicated. Aside from the musical benefits, it helps take their minds out of that place and put them somewhere else. If you become engrossed in learning, it makes the time go much quicker." quicker."

Much of Russell's teaching has been done in Europe, with the most notable exception of his work at the School of Jazz in Lenox, Mass. in 1959, when Ornette Coleman, Dave Baker, Don Cherry, and Don Ellis were among the students.

The recordings of Russell's *Othello Ballet Suite*/*Electronic Organ Sonata No. 1* and *Electronic Sonata For Souls Loved by Nature* (both on Flying Dutchman) have met with much critical acclaim.

Two new albums, recorded on Sonet, are to be released this year on the Impulse label. The first, *Listen to the Silence*, is due in April and features a 40-voice choir backed by a jazz-rock ensemble. The double album was commissioned by the Norwegian Cultural Fund in the name of the Norwegian Jazz Society for the Kongsberg Jazz Festival. The work makes use of sung and spoken excerpts from the news media, poems by Rainer Maria Rilke, quotations from Maurice Nicole and from an essay by Alan Watts, *Future of Ecstasy*, plus original lyrics by Russell. He explains: "It concerns just about everything that's happening in our time. It touches on Viet Nam, it tries to depict conflict in the world, and it talks about a possible solution.

"The idea comes from an old Hebraic teaching which means: listen inwardly to the silence in yourself to get in touch with a certain kind of energy that causes you to change. If we all did that, we'd be under a different kind of a law. We wouldn't be under the law where we constantly are confronted with unsolvable, recurring problems like war.

"For the jazz-rock ensemble, I brought three people over from America: Stanton Davis, a student at New England Conservatory,

on trumpet; Webster Lewis, a very fine organist who has his own group; and featured singer Dan Windham, also a graduate of the Conservatory. I integrated them with what I call "my band" in Oslo. These musicians rank among the best in Europe, and in the world actually. Such as Jan Garbarek, who's untouchable on tenor -- he's the featured soloist on the *Othello* album; Terje Rypdal, guitar; Bjornar Andresen, electric bass; John Christensen, drums; Bobo Stensen, a very fine Swedish pianist; and Arild Andersen, bass."

The second album, slated for release for fall, is called *The Essence of George Russell*. The featured work, taped at a live performance in Stockholm, is an 18-piece big band arrangement of *Electronic Sonata for Souls Loved by Nature*.

"I've enlarged the instrumentation," Russell explains, "revised the tape and added some music. It's the same idea, but the music's different." Also on the album are two other works, a 1962 guitar piece, *Concerto for Self-Accompanied Guitar*, featuring Rune Gustafsson, and a big band performance of the 1966 composition *Now and Then*, recorded live at the Stockholm Festival.

Russell's major theoretical work is the Lydian Chromatic Concept, based on the Lydian scale (C, D, E, F#, G, A, B) -- in other words, a C major scale with a raised fourth. Although learning the Concept fully is quite complicated, the composer feels that it is relatively easy to understand, once you're into it.

"If you need it, you'll understand it. It depends on your motivation."

How Russell arrived at his musical concept is a fascinating story.

"I don't feel that it was anything conscious on my part," he comments. "I think that in matters like this, nature wants a certain kind of information to come through and somehow brings a person into circumstances whereby

that person will have the opportunity to be the vehicle for this information. They're being used by nature. So I feel I was more or less brought to the state of my discoveries. I certainly didn't set out to construct a theory that seriously questioned western music technology, as the concept does.

"At 8 or 9, I was influenced by my neighbors, who happened to be Jimmy Mundy, who was then writing for Benny Goodman, and Zack Whyte, head of a great early black band that existed back in Cincinnati, which is my home town. Fats Waller used to practice at a neighbor's house, as did Art Tatum. I was surrounded by music, especially Afro-American music and musicians. There'd be tremendous battles of bands. Also my mother would take me on boat rides on the Ohio River that would feature Fate Marable, one of the bands up from St. Louis.

"But all along, I sensed there was more to life than what I saw or what people told me to see. I sensed there was something beyond that, that reality maybe is a scale. I think I realized that very early -- that we were perhaps just living on one level of reality and that this was so in music and that the laws that they said worked for music, well, maybe they were just as dogmatic and as narrow-visioned as the laws of other institutions, such as schools and churches. So I knew that what I wanted out of music could not be found in any school, because I certainly didn't want any rules. I was after principles; how things behave, not people dictating rights or wrongs. It left me no alternative but to educate myself."

Educating himself meant going to New York, where he was inspired by a conversation he had with Miles Davis in about 1945.

"If you know Miles a little bit, he has a way of saying very pertinent, meaningful and in-

Continued on page 28



JAN PERSSON

record

REVIEWS

PAUL BLEY/ ANNETTE PEACOCK

BALLADS—ECM 1010: *Ending; Circles; So Hard It Hurts.*

Personnel: Bley, piano; Gary Peacock (track 1) or Mark Levinson, bass; Barry Altschul, drums.

Rating: ★★★★★

RAMBLIN'—BYG Actuel 529.313: *Both; Albert's Love Theme; Ida Lupino; Ramblin'; Touching; Mazatlan.*

Personnel: Bley, piano; Levinson, bass; Altschul, drums.

Rating: ★★★★★½

I'M THE ONE—RCA LSP-4578: *I'm The One; 7 Days; Pony; Been & Gone; Blood; One Way; Love Me Tender; Gesture Without Plot; Did You Hear Me Mommy?*

Personnel: Miss Peacock, piano, electric piano, synthesizers, electric vibes, vocal, electric vocal, arranger, composer. On tracks 1, 3, 6, 7 add Tom Cosgrove, guitar; Stu Woods, bass; Rick Morotta, drums. Tracks 1, 6: add Michael Garson, piano, organ; Michael Moss, tenor sax. Tracks 5, 8: add Bley, piano, synthesizer. Track 5: add Glen Moore, bass. Track 8: add Laurence Cook, drums. Track 6: add Altschul, Airtio Moreira, Orestes Vilato, Dumun Romao, percussion. Track 9: add Apache Bley, piano.

Rating: ★★★★★½

Paul Bley and his wife, Annette Peacock, obviously approach music with considerable pleasure—it's rewarding to them in more than just the monetary aspect.

By spending about half of each year in Europe (they headquarter in Amsterdam), the Bleys are able to stay with the music and move ahead. As have so many of the new music players, they have found that Europe is an economic necessity.

Things, however, seem to be picking up. Bley's magnificent and imaginative new *Synthesizer Show* album on Milestone, his two recent German ECM releases (one included here) and his Actuel (also under review) are an indication. And the liner notes for Miss Peacock's new RCA album point out that there'll be a second such offering. Additionally, they've been recording new things in Europe recently.

Miss Peacock's album would seem to have been made during the last year or so, and Bley's Milestone release was made a bit more than a year ago. The *Ballads* sessions were done in March and July 1967 in New York City, while the Actuel is from a July 1966 date in Rome. The fact that the ECM and BYG are old doesn't mar their contemporary value, however.

The *Ballads* album apparently is the result of a continuing Bley project. He had hoped to produce a two-record ballad set (four long tracks, each covering one side), but it never materialized. The ECM reportedly will be released in this country soon.

The richness, drama and push/pull rhythmic quality of his work is strikingly presented on the ballads. His lifting, jaggedly beautiful lines pour forth immense feeling. That he is a unique and gifted pianist is instantly clear.

Bley's Actuel is more satisfying on a sur-

16 □ down beat

Records are reviewed by Chris Albertson, Mike Bourne, Bill Cole, Alan Heineman, Wayne Jones, Larry Kart, Joe H. Klee, Michael Levin, John Litweiler, Terry Martin, John McDonough, Dan Morgenstern, Don Nelsen, Bob Porter, Doug Ramsey, Larry Ridley, Harvey Siders, Will Smith, Jim Szantor, and Pete Welding.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor.

Most recordings reviewed are available for purchase through the **down beat/RECORD CLUB**. (For membership information see details elsewhere in this issue or write to down beat/RECORD CLUB, 222 W. Adams, Chicago, IL 60606)

face level, but the emotional depth of the ECM is, finally, the more rewarding feature. The Actuel is a more stirring and rhythmically exciting session, but it's somewhat like his ESP *Closer* and his *Touching* and *Blood* on Fontana.

Of course, the new Milestone thing and his work on Ms. Peacock's album are more where he's at now, yet the *Ballads* album stands as an exceptional example of his piano art.

Ms. Peacock's recording stirs rock, jazz and electronics into a tasty collection that is often funky and always oddly charming.

Her voice is most personal and rather interesting in terms of mixture and timbre. She's open in the same way that Sheila Jordan has indicated, yet she takes more chances. The important thing is that she's obviously not interested in sounding like any other singer—and her style is not unattractive.

Annette's keyboard work is intriguing, particularly the synthesizer action. That and her piano playing show the stamp of her husband. She continues to be a fine and distinctive composer (in fact, *Ida, Ramblin', Mazatlan* and *Tender* are the only tunes on the three albums not written by her).

Cosgrove, Woods, Morotta and Garson comprise the rock quartet Brethren. Cosgrove is the only sideman other than Bley to get much to say. Miss Peacock dominates, but on *Blood* and *Gesture* Bley comes out beautifully.

Apache Bley, the couple's young son, plays a little piano on *Mommy*, then asks the question in the title. —smith

HADLEY CALIMAN

IAPETUS—Mainstream MRL 342: *Watercress; Ambivalence; Dee's Glee; Iapetus; Quadrivium; Green Eyes.*

Personnel: Luis Gasca, trumpet; Caliman, tenor sax, flute; Todd Cochran, piano; James Leary, bass; Woody Theus, drums; Victor Pantoja, conga; Hungria Garcia, timbales.

Rating: ★★★★★½

Caliman is hot! *Iapetus* is certainly among the very best of the new Mainstream records.

Watercress opens, rumbling with energy, rhythmically exhilarating; Gasca and Caliman on tenor both burst in short space. *Ambivalence* proves cooler—like new bop, somewhat abstracted, but straight-ahead. This is truly "mainstream" music; it swings, but nonetheless ventures out.

Caliman extends the tradition of Rollins especially—he is that robust and searching. The rhythm section likewise maintains an essential fortitude, compulsive, especially the super-comping Cochran. *Ambivalence* takes off free at one point, yet the root of it all is so strong, so consistent—this band is very together indeed.

Dee's Glee reverberates with flute and percussion—it is electric, but with the most

minimal element of device. Caliman trills with grace; Theus is very much the drummer/dancer. The title piece moves free, but again with rhythmic ingenuity, as Cochran enters out of chanting Caliman tenor. The tempo increases in velocity with every bar until furious, then returns to quick bass sounding and some rocking ensemble action.

Quadrivium bounces with latinesque charm, with Caliman on flute and Cochran on electric piano—rather short and sweet. *Green Eyes* concludes the date with dark tenor musings by Caliman—introspective, vibrant, and again accompanied with absolute sensitivity.

Iapetus is overall some damn fine playing. Caliman is an artist to be reckoned with as is Cochran both as pianist and principal composer. I anticipate hearing this band much more. —bourne

CHICAGO

CHICAGO AT CARNEGIE HALL—Columbia C4X 30865: *In The Country; Fancy Colors; Does Anybody Really Know What Time It Is; South California Purples; Question 67 & 68; Sing a Mean Tune, Kid; Beginnings; It Better End Soon; Introduction; Mother; Lowdown; Flight 602; Motorboat to Mars; Free; Where Do We Go From Here; I Don't Want Your Money; Happy Cause I'm Going Home; Ballet for a Girl in Buchanan (Make Me Smile); So Much To Give; Anxiety's Moment; West Virginia Fantasies; Color My World: To Be Free; Now More Than Ever; A Song For Richard and His Friends; 25 or 6 to 4; I'm a Man.*

Personnel: Lee Loughnane, trumpet, guitar, percussion, vocal; James Pankow, trombone, percussion; Walter Parazaider, woodwinds, percussion, vocal; Robert Lamm, keyboards, vocal; Terry Kath, guitar, vocal; Peter Cetera, bass, vocal; Danny Seraphine, drums.

Rating: ★★★★★½

The new Chicago release is very heavy indeed—about four pounds! As it is, it is either the best-packaged rock ever, or the most outrageous egoism ever: four—(count 'em)—four records, all live at Carnegie Hall, three posters, one photo album, and one relevant inset urging 18-year-olds to vote.

However one judges such extravagance, the box does contain the best and worst of this extraordinary rock band: the definitive offering of Chicago.

The artistry of the ensemble is unquestionable—the seven players are individually and collectively excellent. Yet too often, such evident creative energy is diverted into the most trivial pop, and in concert is played so inexcusably loud that any possible appreciation is obscured in the killer din. At Indiana University, my lady and I suffered headaches rather than pleasure from their music, and the audience diminished faster and faster the more the amplifiers bludgeoned—I mean, one expects this of Grand Funk and other noise-oriented cultural events, not of Chicago.

This is tragic, because now that their com-

mercial stability is assured. Chicago could energize all the "conservatory-bred ideals" into a rock music of consistent creative vitality, not simply a re-play of repetitious Top-40 formulae. Both are present in the Carnegie concerts.

Side one exemplified this disparity at once. *In the Country* opens with raunchy vocals, ponderous bass, guitar little better than Bloodrock, and horns like hip salad dressing. *Fancy Colors* then swings brightly, with dancing Parazaider flute and merrymaking overall. The synthesis of the two extremes comes with *Does Anybody Really Know*, their first hit and deservedly so. Lamm begins alone on piano, meditative, very eloquent, then the band bursts in, joyous, lyrical, in choice harmony: a testament that finesse and spirit will always work wonders, even with a simple pop ballad—and this is the beauty of Chicago.

But the rest of the music similarly fluctuates in quality, from lead-footed blues on *Purples* to the brilliant colors of *Ballet*. And one must question why such a package was released anyway, inasmuch as most of the music is already well-recorded, and the new music, such as it is, is undistinguished. At Indiana U., Chicago recorded new songs—why not record that? I admit the package is impressive, as is the expense, but that is hardly enough. Then again, the financial reward is magnificent—which is why Chicago will likely remain an extraordinary rock band, and perhaps never become an exciting creative ensemble as such artists deserve to be. As the announcer opines at the start: "Success speaks for itself!" But so does venality. —*bourne*

ORNETTE COLEMAN

SCIENCE FICTION—Columbia KC 31061: *What Reason Could I Give*; *Civilization Day*; *Street Woman*; *Science Fiction*; *Rock the Clock*; *All My Life*; *Law Years*; *The Jungle is a Skyscraper*.

Collective Personnel: Don Cherry, Bobby Bradford, Carmen Fornarotto, Gerald Schwarg, trumpet; Coleman, alto sax, trumpet, violin; Dewey Redman, tenor sax, musette; Charlie Haden, bass; Ed Blackwell, Billy Higgins, drums; Asha Puthli, vocal; David Henderson, recitation.

Rating: ★★★★★

There are precious few moments in life when one can witness history in the making. Such a moment was the afternoon I spent in the studio as Coleman and his companions, new and old, were finishing this album.

There are two Ornette Coleman quartets here: His present group with Redman, Haden and Blackwell, and the historic foursome that blew the doors off the old Five Spot more than a decade ago, with Cherry, Haden and Higgins. These two groups are heard both separately and together, with the addition of trumpeter Bradford (remember the double quartet LP *Free Jazz*?). Fornarotto and Schwarg, two New York studio aces, are also added on occasion.

The eight new compositions by Coleman are a string of gems. The music, as Bob Palmer points out in his expert notes, is not so far out as to be inaccessible to people with ears to listen. The beauty of this music is that anyone who wants to get next to it can do so on whatever level he desires: Listener, intellectualizer, dancer. . . . I even know someone who climbs walls to it. The music is universal; the only thing it surely is not is uncommitted.

The thrills and guts of the original quartet have not diminished, and everyone's musicianship has improved. *Civilization* and *Woman* are two further examples of the astounding unity of feeling between Coleman and Cherry, the latter-day Gillespie and Parker, Bix and Tram.

Haden weaves in with the soloists and ensembles like a third horn voice. In addition to the chores of furnishing the harmonic root (a double job in a piano-less group) and supplying his share of the time, Haden structures melodic lines and textures that add much to the music.

The new quartet's feature, *Clock*, is the fun piece of the album. It has Haden playing fuzz bass and using a wa-wa pedal, and he finds a way to make these gimmicks musical. Bradford, added for *Law* and *Skyscraper*, was Cherry's original replacement and makes it a sonically more varied group. Haden's solo and cadenza on the former is enough to recommend it, but when one listens further and hears Redman, who has reached back to Lester Young for roots and gone forward to the most advanced plateau of jazz, one feels that the current group may well be Ornette's best ever, high esteem for Cherry notwithstanding.

Though the work of Higgins and Blackwell furnishes no obvious basis for comparison, Higgins seems the heavier, with a more strict sense of time. If he swings more to these ears, that is to be expected. Blackwell, with the lighter touch, is more into the sonic school of drumming. He is a melodist, and if he doesn't swing quite as hard as Higgins, he solos more effectively. On the tracks where they join forces, they make an ideal, complementary combination. (Continued overleaf)

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Ornette's songs (pieces with lyrics, not Tin Pan Alley trivia) are meant to verbalize the emotions he has hitherto instrumentalized. His lyric-writing made its debut on the *Friends and Neighbors* album, but reaches a new high in onomatopoeic writing here, aided by the chance discovery of an ideal interpreter. A number of stars were considered for the task and found wanting; Columbia came up with a find in Asha Puthli. (I'm proud to have been among those who caught her U.S. debut when she wandered into St. Peter's Lutheran Church in Manhattan one Sunday, knowing only that Sonny Rollins had told a disc jockey friend in India that Pastor John Gensel was a good man to look up. She went on cold and blew a few minds.)

Ms. Puthli has the ears of a jazz improviser, the technique of a virtuoso, and the power and brilliance of the S.S.T.

The title track is a media-mix that takes a while to get into. Henderson's recitation of poetry, the sound of a crying baby, and all that's going on musically proves a bit much for the mind to sort out. It should be taken in as a waterfall of images.

A record like this goes beyond down beat's star system out into the galaxy where it orbits Earth at 33 1/3 r.p.m., shining brightly on all who can see the light. —klec

JOHNNY COLES

KATUMBO (DANCE)—Mainstream MRL 346: *Never Can Say Goodbye*; *September of My Years*: 728; *Petits Machins*; *Betty's Bossa*; *Funk Dimpplin*.

Personnel: Coles, trumpet, fluegelhorn; Gregory Herbert, tenor sax; Cedar Walton, electric piano; Reggie Workman, bass, electric bass; Bruce Ditmas, drums; (Ashley Fennell, trombone, and Howard Johnson, tuba, added on all but tracks 3, 6).

Rating: ★★★★★½

Coles doesn't get into the studio very often as a leader (the last time produced the excellent Blue Note *Little Johnny C.*, released in 1964 and now out of print), but when he does, wham.

This new release, while not as flashy as the Blue Note, is a very well-rounded and intriguingly-varied session. And Coles has become more his own man in the intervening years. He was deeply influenced by Miles then, while he's quite the individualist now (though his fluegelhorn sometimes sounds a bit like Art Farmer's).

His best playing comes on *September* (a gem) and *Betty's*. On *Goodbye* and *Machins* solos are quite brief, though inventive. And 728 and *Funk*, the tracks minus Fennell and Johnson, find Coles in a two-horn overdub. Though a bit gimmicky, the musical results are satisfying.

Walton's electric piano work is consistently stimulating in solos and background. He's always been an underrated mainstream pianist and his playing here should indicate to a lot of people just how good he is. Tenorist Herbert, the only other soloist, is not particularly inspiring, but plays more than adequately. Though there are tastes of Trane and Rollins in his work, he's pretty much his own man.

The arranger is not listed, but probably is Johnson. The charts are very tasty throughout. —smith

CLIFFORD COULTER

DO IT NOW, WORRY ABOUT IT LATER—Impulse AS 9216: *Ridin' On Empty*; *Yodelin' In The Whatchamaname Thang*; *Do It Now*; *Worry Later*; *Mr. Peabody*; *VJC*; *Before The Morning Comes*.

Personnel: Coulter, vocals, guitar, organ, piano, melodica, Varitone guitar; Ron Beck, drums. On most tracks: John Turk, trumpet, Varitone trumpet; Sonny Glaze, guitar; Jimmy Calhoun, bass. Occasional appearances by Harry Sweets Edison, trumpet; Jimmy Cleveland, trombone; Willie Ruff, French horn; Bill Perkins, Marshall Royal, Plas Johnson, reeds.

Rating: ★★

Coulter is a jack-of-most-trades but he should avoid emphasizing his versatility and try to find more direction in his music.

There is a lot going on in this album, yet the groove keeps changing and the group has trouble sustaining a good feeling once they find it.

Lots of energy, but the date would have been better had some of that energy been left in the woodshed.

Coulter is best at the keyboards and gets around especially nicely on organ. As a vocalist, he shows promise. The well-known horn players appear only in section work, and I assume most of the guitar solos are by the leader or Glaze. —porter

KING CURTIS

EVERYBODY'S TALKIN'—Atco 33-385: *Groove Me*; *You're The One*; *Honky Tonk*; *Love the One You're With*; *If I Were A Carpenter*; *Everybody's Talkin'*; *Ridin' Thumb*; *Alexander's Ragtime Band*; *Central Park*; *Wet Funk* (Low Down and Dirty); *Ridin' Thumb*—Jam.

Personnel: Curtis, tenor&soprano saxes, organ, vocal (tracks 7, 10); Cornell Dupree or Ronnie Miller, guitar; Billy Preston, Jimmy Smith, Paul Griffin, James Booker, Richard Tee, keyboard; Jerry Jemmott, Chuck Rainey, Mervin Bronson, Howard Chack, bass; Bernard Purdie, Ray Lucas, Kenneth Rice, drums; Ralph McDonald, congas; Trevor Lawrence, percussion; various horn sections.

Rating: ★★★

THE FAMILY VIBES

STRANGE FRUIT—United Artists 5560: *Happy But Lonely*; *Heel-A-Hole-Lot*; *Jumpin'*; *Neckin'*; *Bootie Lip*; *Soppin' Molasses*; *Sweet*; *Sixty-Nine*; *D.M.Z.*; *1-8-1-2* (I Ate One Too); *Pardon Me*.

Personnel: Claude Williams, Mack Johnson, trumpets; Edward Burks, trombone; Jimmy Smith, tenor sax; J.D. Reed, reeds; Larry Reed, tenor sax, piano; Ike Turner, organ; Jackie Clark, guitar; Warren Dawson, bass; Soko Richardson, drums.

Rating: ★

Okay, it's sock-hop time, boys and girls. Both of these albums are best viewed as providing pleasant dancing or partying music that makes few demands upon the listener's consciousness.

The LP by the late King Curtis will provide more actual listening pleasure, since there's a bit more to grab hold of in terms of melodic interest, and most of the songs are fairly well known pop vehicles. Basically, the approach is that of the contemporary handling of soul and r&b associated with Atlantic or Stax Records. Curtis' authoritative hornwork (and on two occasions his much less authoritative singing) has been substituted for the vocals by name singers that would usually be the focus of this type of excellently crafted pop arrangement. And the producers have approached this project as though it were a pop vocal date, lavishing considerable care and attention to

detail upon every aspect of the production.

Curtis plays as strongly and soulfully as ever but the chief impetus of this music is rhythmic-visceral; it's meant to be listened *at* rather than *to*. For what it is—good, solid danceable fare with attractively funky surfaces—he did it as well or better than anyone else.

The Family Vibes set is another matter. This is the Ike & Tina Turner backup band (formerly known as the Kings of Rhythm) heard in a program of rather faceless instrumentals of the sort they might play as warmups for the appearance onstage of Tina and the Ikettes. As might be expected, the rhythm playing is topnotch (if Ike ever had a weak rhythm section, I've never heard it) but there is considerably less melodic interest here than in the Curtis set. The soloing isn't all that strong or personalized—which Curtis' jazz-flavored playing certainly was—but what really torpedoes the LP is the material. Not one of the originals included here is melodically distinctive. Familiar-sounding, even predictable, yes; but recognizable, no. And not a single standard or contemporary song to grab onto. The pieces sound like nothing so much as band tracks from which vocals have inexplicably been omitted; something vitally important is manifestly and damagingly absent. The music, as a result, reaches your feet but stimulates no other part of your body, let alone your psyche. —welding

LA MONT JOHNSON

SUN, MOON AND STARS—Mainstream MRL 328: *M'bassa*; *Signifyin' Gemini*; *Medusa's Meanderings*; *That's Not the Way To Do It, Beverly*; *Europa*; *Andromeda*; *Libra's Longings*.

Personnel: All tracks: Sal Marquez, trumpet; Yusef Rahman, trombone; Charles Owens, tenor sax (tracks 1-5), soprano sax (6), flute (7); Johnson, piano, electric piano, organ, EX-42; Pondaza, congas, bongoes. Tracks 1-3: Art Johnson, guitar; Reggie Johnson, electric bass; Mel Lee, drums. Tracks 4-7: Mike Deasy, guitar; Stan Gilbert, bass, electric bass; Ray Pounds, drums.

Rating: ★★

A disappointment. With McLean, Johnson at least proved an adept manipulator of a conventional hard bop/modal megastyle—a valuable band pianist, if not a striking one. On this first personal LP five titles are r&b without vocals, two are truncated modal jazz pieces. The music is undistinguished in either idiom.

Johnson crammed too many soloists into each track, for one thing. The guitarists appear to be strictly rock, the trombonist (perhaps fortunately) seldom surfaces, the tenor saxist is yackety, offering empty variations on Shorter (*Andromeda*) and Dolphy (*Libra's*) with soprano and flute. Trumpeter Marquez is rather better than his company in *M'bassa* and *Gemini*, and all of Johnson's themes are instantly forgettable. From the incoherent liners I infer that the quavery electric instrument Johnson plays in *M'bassa* and *Beverly* is a new invention—and what's one more new gadget nowadays? His jazz solos (the last two tracks) are at least skillful, both played on an ordinary piano.

All well-done and pleasant, nothing irritating or offensive or attractive or otherwise at all interesting. More Soul Muzak for the disk jockeys, you might say. —litweiler

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RAHSAAN ROLAND KIRK

BLACKNUSS—Atlantic SD 1601: *Ain't No Sunshine; What's Goin' On/Mercy Mercy Me (the Ecology); I Love You Yes I Do; Take Me Girl, I'm Ready; My Girl; Which Way Is It Going; One Nation; Never Can Say Goodbye; Old Rugged Cross; Make It With You; Blacknuss.*

Personnel: Kirk, tenor sax, stritch, manzello, flute, police whistle, gong, vocals. Tracks 1, 8, 11: Sonelius Smith, piano; Billy Butler, guitar; Henry Pearson, bass; Khalil Mhrdi, drums; Richard Landrum, conga drums; Joe Habad Texidor, percussion; unidentified strings (track 1 only); All other tracks: Charles McGhee, trumpet; Dick Griffin, trombone; Richard Tee, piano; Mickey Tucker, organ; Cornell Dupree, Keith Loving, guitar; Bill Salter, bass; Bernard Purdie, drums; Arthur Jenkins, conga drums, cabassa; Texidor, percussion. Cissy Houston (tracks 8, 11) or Princess Patience Burton (track 7), vocals.

Rating: ★★★½

Kirk goes pop-rock-soul. The rating: ★★★ as pop music; ★★★ as jazz. It ought to get him into a few new heads, but his old listeners won't learn much here.

His tenor, flute and manzello (the soprano-like horn) get about equal play, and there's some multi-horn stuff here and there. But on fewer than half the tracks does he get into anything much. Still, it's all nice music (though not a great deal of blood and guts).

Because of the shortness of most of the tracks, the solo honors are limited to Kirk, and he never gives less than a good performance. His manzello solo on *I'm Ready*, flute/hum thing on *Which Way* and tenor action on *Cross* stand out.

Like all of Kirk's albums, this is a mixture of strong, mainstream music and Kirk's humor/philosophy—*Cross* and *Blacknuss* are good examples of the latter elements.

One hopes the album is a big seller, but some deeper Kirk music and some space for McGhee and Griffin would perhaps have been a bit better. —smith

NEW ORLEANS JAZZ

CRAWFORD-FERGUSON NIGHT OWLS—Audiophile AP-109: *Little Orphan Annie; Taps Miller; Emaline; Roamin'; San Antonio Shout; Chinatown, My Chinatown; Corrine, Corrine; Tuck Me To Sleep (In My Old Tucky Home); Underneath Hawaiian Skies; My Baby's Arms.*

Personnel: Jack Bachman, trumpet; Paul Crawford, trombone; Raymond Burke, clarinet, fife; Henry Kmen, clarinet, tenor sax; Nat Krasnoff, accordion; Bob Ice, banjo; Chink Martin, Sr., bass; Len Ferguson, drums.

No Rating

OLYMPIA BRASS BAND—Audiophile AP-108: *Explanation of Funeral Procession; Just A Little While To Stay Here; Dirge (Flee As A Bird, Nearer My God To Thee, Pleyel's Hymn); Just A Closer Walk With Thee; Telephone to Glory; Oh, Didn't He Ramble; Weary Blues; Panama; Yes, Sir, That's My Baby; Willie The Weeper.*

Personnel: Milton Batiste, Kid Sheik Cola, Andy (Jug) Anderson, trumpets; Paul Crawford, Homer Eugene, trombones; Harold Dejan, alto sax, leader; Emanuel Paul, tenor sax; William (Coby) Brown, sousaphone; Andrew Jefferson, snare drum; Henry Glass, bass drum.

No Rating

The Old New Orleans Jazz, she ain't what she used to be, and here's some documentation.

The primary function of the Owls is to provide dance music for the passengers on the Strekluss steamship *President*, and assuming that the preponderance of the dancers hew to the Welkian Syndrome, everyone surely is happy. This is not a "hot" band in the traditional, "cooking" sense, but a rather bland

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ensemble made more torpid by the drone of the stomach Steinway.

Pleasant renderings of some seldom-played material, and good for your own dance party if you're a Welker (five stars for dance, two-and-a-half for jazz, despite the presence of the idiosyncratic Burke).

Halfway through the second playback of the Olympia, having noted already the general dilution of the brass-band style since its first recordings, I realized that what I missed hearing most was the clarinet, specifically George Lewis' shrill in-and-out-of-tune E-flat clarinet, spicing the ensemble.

Things are different now. Saxophones have replaced the alto and baritone horns (no more players?) for some years, and the brass and reeds often align themselves into sections and

work in a manner suggesting the early large swing bands. For example, on *Weary* the trumpet solos (sometimes muted!), the trombones back him with the similar melody of *Farewell Blues* (a horrible clash occurs at the moment where the changes vary), and Batiste, a sort of screech artist in this context, rides over the last chorus. At one point the saxes are playing the trombones' part!

Dejan describes the funeral, "dodge" and all, hurriedly, more as if he were anxious to get it over with than from nervousness, and I assume the tracks are sequenced to illustrate the procession of events. The high point of the album for me is the long marching-drum solo passage on *Panama*, which swings like hell and illustrates that at least one rock rhythm pattern is not so new.

I urge students of New Orleans jazz history to hear this album, if only just to note the evolution of this segment of it, and newcomers to investigate first, in order to preserve chronology, recordings by Bunk's Brass Band (1945; American Music/Storyville), the Zenith Brass Band (1946; Riverside, deleted), the Eureka Brass Band (1951; Pax, deleted; Folkways; first recording with saxophones); and the Young Tuxedo Brass Band (1958; Atlantic, deleted).

Three stars for the music per se, and not more than two when stacked against the older recordings. Sure, *Life is Change*, but the form is eroding. I'm certain that the Olympia Brass Band couldn't care less. They're out there wailing, and the younger guys are bound to effect some change, and Bunk and Kid Howard and Lewis are gone and won't be back.

—jones

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... wish you lotsa luck!

VARIOUS ARTISTS

CALIFORNIA CONCERT—CTI CTX 2-2: *Fire and Rain*; *Red Clay* (parts 1&2); *Sugar*; *Blues West*; *Leaving West*.

Personnel: Freddie Hubbard, trumpet; Hubert Laws, flute; Hank Crawford, alto sax; Stanley Turrentine, tenor sax; Johnny Hammond, electric piano, organ; George Benson, guitar; Ron Carter, bass; Billy Cobham, drums; Airto Moreira, percussion.

Rating: ★★★

Recorded live at the Hollywood Palladium last July, this concert features most of CTI's heavy guns. It was the forerunner of the company's recently completed mid-west touring package reviewed elsewhere in this issue.

Obviously, the audience enjoyed what it heard (there are even shouts of "go, go" during a drum-percussion duet—shades of Jazz at the Philharmonic). And it is of course most commendable for a record company to sponsor live music.

Yet, to an admittedly biased jazz reviewer, this is a somewhat disappointing package. The playing time of 74 minutes and 20 seconds is generous, but that's part of the problem. Unless you are enamored of medium-tempo selections, all more or less blues-based and performed with a relentless back beat, over an hour of such stuff gets a bit monotonous.

Everybody gets a chance to stretch out, and the artists are featured on their respective hits. Laws comes off best, in my opinion; Hubbard is often spectacular but rarely builds more than excitement; Turrentine is solid if not very imaginative; Crawford is sincere and bluesy.

Benson nearly steals the record with his inventive and firmly constructed solo work, but is also hamstrung by the material. The rhythm section works hard; on paper, it doesn't look very compatible, but Carter can play anything (he elicits audience response with some super-slides), and Hammond is an excellent musician who can be discreet. Cobham, of course, is one of the drum marvels of our time, and he never drops a stitch. Airto doesn't get much of a chance to show his amazing stuff.

For a live recording, the quality is extremely good. The liner note reprints a review of the concert which mentions a performance of *So What*. The inclusion of such an up-tempo swinger would have made the album more interesting to these ears.

—morgestern

blindfold test

by Leonard Feather

Michel Legrand

Michel Legrand might have become a major name in jazz, comparable with Gil Evans, had his protean talents not taken him off in so many other directions.

Best known as a motion picture and TV writer, he has won innumerable awards, Oscar nominations and the like for his contributions to *Umbrellas of Cherbourg*, *Young Girls of Rochefort* and more recently *Brian's Song*. His theme for that TV drama is said to have been heard by more people -- over 50 million -- than the entire balance of his collected works.

Far less well known is the fact that the composer of *What Are You Doing The Rest Of Your Life*, *Windmills of Your Mind* and *Summer of '42* gained a major foothold as an arranger-conductor when he wrote the charts for a Dizzy Gillespie album with strings, recorded in Paris in 1952. Six years later, in New York, he arranged a superb jazz LP in which Miles, John Coltrane, Bill Evans, Ben Webster and dozens of other jazzmen took part. (Columbia has deleted it.)

While juggling careers as writer, pianist and singer, Legrand has kept in contact with jazz. Last fall he wrote an LP for Stan Getz in Paris (not yet released); recently, he says, Miles Davis asked him to collaborate on an album.

The Blindfold below was his first since 12/28/67.



FRED SELIGO

1. QUINCY JONES. *Smackwater Jack* (from *Smackwater Jack*, A & M). Jones, composer, vocal; rhythm section not credited; Toots Thielemans, harmonica.

I think it is Quincy Jones, and I think it is Quincy singing, because he always has this type of mood around him. He likes very much to have the harmonica. It looks like he's reaching for sound tricks and gimmicks. The rhythm section is marvelously swinging.

If it is Quincy, I'm disappointed, because he can do so much better than that. He was doing that same kind of thing five years ago. But maybe it is not him, maybe I'm wrong . . .

(LF: Well, regardless of who it is, how many stars out of five?)

Because the rhythm section is fantastic, two.

2. GATO BARBIERI. *Tupac Amaru* (from *Fenix*, Flying Dutchman). Barbieri, composer, tenor saxophone.

I like it . . . it's a little too long, a little endless . . . It's like Tom Scott playing with his group when he has somebody behind him who hinders him . . . they say no, no, don't go beyond this limit! But it's still long . . . we have three minutes, you say Jesus, he wants to tell us something, but what? Then after three minutes, you say ah, maybe, maybe, yes . . . then, oh, it's finished. As soon as he starts the introduction . . . then nothing happens.

I like his conception and sound very much . . . I know him. It's like a fantastically eloquent person who only tells you a few syllables. Two stars.

3. OSCAR PETERSON. *Jada* (from *Tracks*, MPS). It's very hard to tell. Anyway, it's a fantastic pianist. On the face of it it seemed like an Oscar Peterson-type player imitating Phineas Newborn imitating Bernard Peiffer. . . all this

kind of old tradition, you know. Oh, I love it very much. I don't know who it is; I know it's a treat. It's somebody playing like . . .

(LF: Well, who do they all come from?)

From the one who died . . . from . . . fantastic . . . Art Tatum. This isn't Tatum playing. But it really comes from this old tradition . . . and right from the first note I love it, could eat this kind of music day and night, I love it. I mean I'm born with it. Four stars.

4. ORNETTE COLEMAN. *All My Life* (from *Science Fiction*, Columbia). Coleman, also saxophone, composer; Asha Pully, vocals.

After the first three bars nothing else happened. It's music for dogs. I'd say; I'm sure it would interest dogs very much. It's nourishment for animals. No, it's nothing. I mean it's nice, but, you know, it's like you are searching for something and nothing's coming. This is what it does to me. No stars. . .

(LF: What do you think it's trying to do?)

I don't know, it's a vacuum and emptiness . . . he's trying to have the rhythm section play with no chords and a floating melody with chaotic fifths and fourths, and nothing happened. It's not for me.

(LF: It's Ornette Coleman.)

Really? I don't like it at all.

(LF: Do you like Ornette Coleman at all?)

Yes, oh, yes I do. But this is a lie, it's not really him.

5. NIGHT BLOOMING JAZZMEN. *Nam Myoho Ren-Ge Kyo* (from *Night Blooming Jazzmen*, Mainstream). Blue Mitchell, trumpet; Ernie Watts, tenor saxophone; Charles Kynard, organ; Fred Robinson, guitar.

I like it very much. I don't know who it is but it swings and it has style. I like the trumpet very much; hard and soft at the same time,

like the one I like so much who died . . . Clifford Brown; he has good rhythm.

I don't like the organ player at all. I don't know who's playing, but I don't like it. The guitar is nice . . . the sax is marvelous too. Three stars.

6. CHUCK MANGIONE. *Sun Shower* (from *Together*, Mercury). Mangione, composer, conductor; Rochester Philharmonic orchestra.

That's interesting . . . a big band. It's like the drummer, Buddy Rich, in concert, with a few strings; it's interesting. But in concert I'm not very fond of it because the sound is terrible.

The writing is very interesting. Is that a German band or American, or what? Is it Buddy Rich? Who wrote it? Oh, a rating: two and one-half stars. Who is it?

7. DUKE ELLINGTON. *Aristocracy A La Jean Little* (from *New Orleans Suite*, Atlantic). Ellington, composer; Fred Stone, fluegelhorn; Harry Carney, baritone saxophone.

I love it. This is Duke Ellington, but I couldn't recognize him, you know, before the entrance of the big band. All the beginning was an old style sax, some tenor player; this trumpet, crazy, without any style . . . sort of musette. But one chord of the big band when it enters, and I recognize Duke's pen.

It's very very interesting; it has heart and blood . . . I saw Duke so many times concert, and heard almost everything he did. There are some marvelous, some bad, some mediocre. But what I like, it's like Charlie Chaplin; not one thing, it's the whole career, the whole person, everything he represents and everything he is.

He plays one note . . . could be terrible, but he might have been dragged or tired, anyway it's him. I love him. Three and one-half stars.

caught in the act

Fisk Jubilee Singers

John F. Kennedy Center, Washington, D.C.

The Fisk Jubilee Singers delivered a stunning centennial performance in the ghost-white Concert Hall of the Kennedy Center. The utter sincerity, artistry, and convincing aura of the 19 songsters—the fact that they're college age boggles the mind—outweighed anything we had attended in the hall to date.

Ten young ladies dressed in floor length sun-yellow gowns and nine young men in black tie and dark suits enhanced the usually somber hall.

The Fisk Jubilee Singers came to Washington under the auspices of AAMOA (The Afro-American Music Opportunities Association, Inc.), a non-profit organization in only its third year dedicated to "promoting and aiding black musical talent" via development of Black Music Centers, communication, education, individual assistance, financial aid, scholarship programs, commissions of works by black composers, and placement services for performers and teachers.

Ernest Dyson, associate director of AAMOA, is responsible for organization's first attempt at accomplishing these objectives in the Nation's Capital and deserves commendations for an effort that should have been far better served by the Washington public—the Fisk Jubilee Singers sang to a deplorably small audience which points up the serious gap in knowledge of our cultural heritage. Proceeds from the performance were to go to the Fisk Scholarship Fund, but Dyson unfortunately lost money on the concert.

The story of the Fisk Jubilee Singers is of epic proportions. They have been in existence since Oct. 6, 1871, only five years after Fisk University in Nashville, Tenn. had been founded. Striking out northward to raise funds for their financially troubled alma mater, The Fisk Christian Singers, as they were first called, initially performed in towns in Ohio (where they raised their first \$50 which they donated to the Chicago Fire Relief Fund), then traveled on across the midwest. The tiny band of 11 singers met at once with hostility and acclaim, the latter eventually predominating.

The singers' success led to a tour of Europe in 1873 where they performed at the court of Queen Victoria as the first black group to take the Negro spiritual abroad, only six years after Emancipation. They returned to America, having won countless friends and having accrued funds of over \$150,000 which went into construction on their campus. The singers later performed at the White House for President Ulysses S. Grant.

The fact that Fisk continues to attract singers of the highest caliber is not surprising, considering this reputation. The Washington concert was programmed by Matthew Kennedy who has been involved with the Singers for 40 years, and included spirituals sung 100 years ago, folk songs, and commissioned works by four black composers.

Anne Gamble Kennedy provided piano accompaniment on a few of the numbers, but the great majority were rendered a capella. It was a pleasure to hear unamplified voices in the Center's Concert Hall—present-day electronics fight with the hall's acoustics but the unadulterated voices made a perfect marriage with and gave new life to the hall.



GEORGE GILMORE

In a jubilant and varied program of 21 works and three encores, the Jubilee Singers proved entirely professional and exceedingly well-rehearsed. Their breaks were clean and crisp, their harmonies lush.

Great Day made a robust entree with the proud soprano voice of Renee Williams soaring over it all. *Our Father* had a carol aspect to it, an antiphonal, contrapuntal, interweaving of voices. The dynamics were adventurous and well executed. *Every Time I Feel The Spirit* came on like a chant, bursting with joy, followed by a finely honed *Steal Away*, bereft of slurring and given to swelling crescendos. Outstanding and orchestral was *Ain't Got Time to Die* with soloist Lanier Ferguson stepping forward to sing "I'm working for the kingdom."

The second portion of the program included such folk songs as *I Got A House in Baltimore* (middle syllable vibrantly underscored) as the group nodded and chanted as though singing a round, the shape of the song suggesting a madrigal. Leon Browne's tenor voice was resonant and unfaltering. A Creole folk song, *Micheu Banjo*, was whimsically charming while *Callalu* from Trinidad was calypsoesque and West Indian.

The third section contained works commissioned for the centennial year, two of them by Fisk graduates. Arthur Cunningham's *We Gonna Make It* pitted the beautifully dramatic voice of Cheryl Pitts against subdued humming, suggesting Gershwin-esque syncopations in a song of hope.

We Sang Our Songs by William Grant Still had the dignity of an anthem: slow, measured, ever going forward but delightfully unpredictable. Undine Smith Moore's majestic *Lord, We Give Thanks To Thee for These, Thy Servants* spoke of affirmation and reflected the convincing religiosity of the occasion.

Walk Together, Children chimed like church bells while the very contemporary work of David Baker, *Now That He Is Safely Dead* (in memory of Dr. Luther King) provided what was for me perhaps the highest point of the evening. It embraced lovely dissonances and Bartokian elements within its

complex structure, evoking the programmaticism of Bach in the low bass notes on the word "dead". A notable work.

In addition, Baker set Langston Hughes' *Dream Boogie* with bopping tongue-in-cheek humor.

Jane Harrington received great applause for *I Want Jesus To Walk With Me* and the group won an enthusiastic reception for a *Wheel, Oh Wheel*, communicating with one another as members of a jazz combo would. James Sawyers achieved rain-barrel tones in *Daniel, Daniel* which officially ended the evening but was followed by several encores. *You Gotta Put A Little Love In Your Life* was softly swinging with jazz inferences while *Deep River*, though familiar, was done to a turn. The Fisk Alma Mater brought the audience to its feet, exuding joy, and concluded this program of jubilee.

I have never enjoyed a program in the Center's Concert Hall so well. Here was pure, totally uncommercialized music of the highest artistic quality, music of supreme exultation and hope, befitting the hall's designated purpose.

AAMOA is offering a two-record set of the Jubilee Day Centennial Anniversary Concert, available for \$9.95. The proceeds will go to the Fisk University Scholarship Fund. It is available from AAMOA, 2090 Wayzata Boulevard, Minneapolis, Minn. 55440.

—martha sanders gilmore

Doug Carn

Jazz West, Sherman Oaks, Calif.

Personnel: Al Hall Jr., trombone; George Harper, tenor sax, flute; Carn, electric piano; Henry Franklin, bass; Michael Carvin, drums; Jean Carn, vocals.

I was piqued enough by the Carn group's recent Black Jazz LP to want to catch it during its four-night engagement at this new San Fernando Valley club. While the album was attractive, I felt the music on it was somewhat faceless, its chief distinction stemming from leader Carn's writing for voice and horns. The vocal lines, sung by his wife, were thoroughly integral parts of the arrangements, not just vocals with instrumental accompaniment. And the choice of music to

which Carn had provided thoughtful lyrics was good: Wayne Shorter's *Infant Eyes*, Horace Silver's *Peace*, John Coltrane's *A Love Supreme*, and Bobby Hutcherson's *Little B's Poem*.

Since so much of the music on the LP was subservient to the lyric writing, it was difficult to come to any real knowledge of the band and its players. Was it a free group, as its music occasionally suggested, or was it more conventional in its orientation? And what was the ratio of chance to chart, of spontaneity and inspiration to calculation?

Hearing the group over an evening, I had some of these questions answered. First, the music's not all that free. It is fundamentally conservative in that the structural uniformities of the tunes serve to anchor improvisation fairly rigidly much, if not most, of the time instead of facilitating—or, better yet, stimulating—spontaneously interactive "outside" playing. This sort of playing occurred only once through the evening when, during one of Harper's lengthy solos, the magic suddenly happened and he and the rhythm section were swept along on a tide of swirling, pulsing, spine-tingling joint creation. For two minutes or so, the ecstasy held everyone in the room tense with its presence. It subsided, however, and was not captured again. Why wasn't it?

The thing is, the players in the group are not all that strong, at least not yet. They are capable, sturdy musicians who thread their way through the music competently, even cautiously. The result is consistent though largely predictable playing that rarely excites. Yet the tunes themselves would seem to ad-

mit a much wider view, much broader and grander horizons than are present in the players' improvisations. Do you know what I mean? Every one of the soloists appears to be stricken with the musical equivalent of tunnel vision. As it stands now, the arranged parts of the performances are far more interesting than any of the improvisations, and yet the major portion by far of the group's work is given over to the latter; the ratio had to be at least ten to one in favor of soloing. And this simply is not warranted by the quality of the improvising.

The group could intensify the effectiveness of its music through the very simple expedient of tightening and shortening its performances. Surely there is no great necessity for allowing everyone to solo at great length on all of the tunes, though I know this is by now established practice in just about every group. Carn would do well to consider having only one featured solo voice on each of his tunes. Extended soloing by the horn players and Carn on each tune has the result of blurring, if not destroying, the essential character of the tune; midway through the second solo, if not earlier, the listener has already forgotten the thematic base. This is doubly unfortunate in view of the attractive character and colors of many of the themes with which the band works.

Another keyboard instrument might help, too. While the use of his own electric piano frees Carn from dependence on club pianos, those notoriously ill-tempered instruments, its unrelieved use also leads to a sameness of sound that is very irritating and, what's worse, works in the end against the music. Perhaps

this is merely the result of the way Carn approaches it, but there seemed to be damned little in the way of varying dynamics coming from that electric keyboard over the course of the evening. I would have given anything to have heard an acoustic piano on a couple of the pieces! Excedrin headache No. 66.

Some variety is provided by Jean Carn's vocals, but I must say I did not find her contributions very interesting. I felt a real disparity between her straightforward, not very imaginative singing and the largely improvisational nature of the group's work. Her singing is rather static, totally nonimprovisational in character, and this, coupled with its lack of any convincing or dramatic feeling, gives the vocal music a rather lifeless quality.

As mentioned earlier, the most attractive component of the group's music is Carn's deft orchestrations, which give it a much larger sound than its instrumentation would suggest.

Carn himself is a strong and promising player who displays great energy and imagination in his soloing; once these qualities are wedded to a greater consistency and a fuller sense of design, he will be well on his way to a mastery of improvisational skills to match his writing. Tenorist Harper, now steeped in middle-period Coltrane, easily could make that sudden leap into full maturity as well. Provided, of course, the band has the opportunity of working and growing as a unit, an opportunity that only we club-goers and record buyers can furnish it. Carn and his fellows deserve your support: without it, they will not be able to nurture and perfect their music. The promise is here: will you let them realize it?
—pete welding



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HAMPTON

Continued from page 13

playing at Garrett's at the time."

"So I went down to hear what she sounded like . . . and she sounded good! I asked her name and she told me Ruth Jones. I told her, well, you sound good . . . I tell you what. I need a singer. You come over to the Regal Theater tomorrow and if I like the way you sound with my band I'll give you a job. But I want to change your name. Do you mind if I change your name?"

Hamp paused to laugh, then he continued. "She said, 'I don't care what you call me just as long as you give me a job.' So the next day she came and did *Evil Gal Blues* with my band. I don't remember how I happened to pick this name, but I called her Dinah Washington."

Swing, bop, avant garde, r&b, you name it and artists who have achieved leader status in those various schools will in more than a few instances turn out to be Lionel Hampton alumni. Let's drop a few names:

Al Sears, Benny Golson, Gigi Gryce, Cat Anderson, Fats Navarro, Benny Bailey, Kenny Dorham, Duke Garrette, Art Farmer, King Curtis, Clifford Brown, Quincy Jones, Wes Montgomery, Monk Montgomery, Alan Dawson, Arnette Cobb, Milt Buckner, Charles Mingus.

And how about this contribution from Hamp himself: "Annie Ross (of Lambert, Hendricks and Ross) was my girl singer." (Betty Carter was another.)

Hamp is grateful that he is not among the now idle and tragically overlooked jazz giants. He is kept more than busy these days playing clubs, theaters, high schools, colleges, fraternal affairs, etc.

Also high on the list of Hampton musical priorities is the TV series he plans to syndicate and distribute throughout Europe and eventually the U.S.

This endeavor is already off to a promising start. In September 1971, Hamp, with the aid of Elizabeth Firestone, (daughter of Harvey Firestone, Jr., the tire magnate) produced a TV Jazz Spectacular in Toronto, Canada.

The show featured his old buddy Tyree Glenn; trumpeter Roy Eldridge; drummers Buddy Rich and Gene Krupa; singer Mel Torme (himself no mean drummer), who also emceed; composer-singer Johnny Mercer; Woody Herman; bassist Milt Hinton; Cat Anderson; Gerry Mulligan and Zoot Sims, and pianists Teddy Wilson and Joe Bushkin.

Representing the blues and rock idioms on *Lionel Hampton Special: One Night Stand* were B.B. King, Dusty Springfield, the Canadian rock group Ocean and three singing misses, Rhonda Silver, Brenda Gordon and Trudy Desmond, who were drafted into the Hampton group as the Hamptones.

Hamp's happy music-making has carried him into areas apart from the usual jazz circles. Beginning with the Inaugural Ball for President Harry S. Truman following his first election when Hamp's was the first black band ever to play such an event and where he shared the spotlight with two other black artists, singers Dorothy Maynor and Lena Horne, Hamp has racked up an impressive score of White House performances. These include playing for both of President Eisenhower's Inaugural Balls (as well as playing on Ike's campaign bandwagon), and a number of concerts and dances for President Nixon.

He recalls: "I even played for President

Johnson. Though he was a Democrat and I a Republican, he wanted my band to play for him."

With pride he points out: "I have served as personal aide to Gov. Rockefeller ever since he first campaigned for Governor . . . and I campaigned for President Nixon twice and am going to campaign for him again this time.

"I'm happy to be doing things like playing for the State Department and world tours. Through it all I have learned a lot, met a lot of people, and I cherish these moments."

There is in the life of Lionel Hampton something which shares a spot close to his heart with his beloved drums and vibes. That is the Lionel Hampton Community Development Corporation, organized by his late wife and aided by Gov. Rockefeller.

According to Hamp, it began when "I wanted to build a university up there in Harlem where young black kids could learn to be doctors, lawyers, IBM technicians . . . even musicians."

However, he recalled, community leaders told him they needed decent housing first. Thus the Lionel Hampton homes began. When completed, the first unit will consist of two attractive residential structures—one 29 stores high, the other seven stories. There will also be an eight-story building for commercial and community use. An additional building two stories high which will house stores, professional offices, etc. will also be constructed. The site is at the corner of 131st Street and Eighth Avenue near St. Nicholas Park in Harlem.

This is the first step in what Hamp calls helping his people to "pull themselves up by their bootstraps." In the not-too-distant future the first spadeful of earth may be turned for the University of Lionel Hampton's dreams.

Knowing of the deep love between the two during her lifetime, I had no intention of intruding into that private part of Hamp's heart which is reserved only for Gladys Riddle Hampton. Yet I knew that in the life of the benign man sitting in the easy chair across from me, she had played such a large and important part.

So I asked Hamp if he cared to say anything about this great lady.

"Yeah . . . My late wife was just a legend in her own time, Man! She was my eyes . . . ears . . . legs . . . she was it! I didn't have to think; she did my thinking for me."

His voice rose in volume. ". . . but she taught me . . . and I saw that in later years she was orienting me to take her position. And this is what is helping me out now.

"A lot of decisions would have been wrong if I had made them on my own. But I followed the guidelines she laid down . . . and this meant so much to me . . ."

It was at that moment that I seemed to catch something of the shy little Lionel Hampton who had just walked away from the little Dominican Sister who started him on the road to musical perfection, and a rich life full of helping others through previously closed doors.

After more than four decades of professional music-making, Lionel Hampton is still negotiating "them changes" masterfully, still finding new talent to steer along the road to success, still contributing of his enormous energy to make this a better world for all. And if you think that his creative contribution to music belongs to the past, just catch him on a night when he's inspired!

PORCINO

Continued from page 14

neers seem to hate brass or to have strange ideas about what to do with it. In New York, they love a hollow, echo-ey, marching-band-in-a-gymnasium sound. May each of them be strapped down and forced to listen to *El Capitán* over and over for 48 hours. If you want to hear what I mean, compare almost any New York album with the Gibbs albums that were recorded live at the Summit.)

If I were playing Al's records for a young trumpet player who hadn't heard them, I would talk about his phrasing -- the way he makes sense out of what he plays, instead of just playing a string of notes -- and how hard he swings. But these are such subjective matters that there isn't much you can say about them on paper, with no illustrations. I would also mention a couple of minor, but nice, touches in his playing -- his vibrato and his shake. In New York, the lead-trumpet vibrato tends to be on the fast side. Al's is slower and, to my ears, jazzier. The New York shake tends to be fast, too -- almost nanny -- and not to vary much with the tempo of the tune, while the West-Coast shake is often extremely slow and wide. Al's shake (which comes from Al Killian, he says) falls between these two, and changes in speed according to the tempo of the tune. I think it sounds terrific but, again, this is a matter of taste.

With all his natural ability, Al should have been pretty happy musically through the years and should have made a lot of money, but he hasn't. Al's capacity for dissatisfaction is virtually boundless, and he is one of the all-time champion complainers. On the road, something was always wrong -- the third trombone was out of tune, the second trumpet was pulling against him instead of with him, the fourth trumpet was so out of tune it was giving him headaches and backaches, the drummer wasn't swinging, the leader liked dumb, flashy charts that didn't swing, etc., etc. Every Porcino anecdote is a tale of early promise, inevitable decline, and final disappointment. They always end with phrases like: "And then they brought in all this weird, screaming music, and I said, 'That's it. I've had it.'" Or: "By then, I was completely beaten and frustrated. I didn't care if I every played again." Or: "It was great for the first two or three months, but then, of course, all the bugs set in."

I love this sort of bitchy perfectionist attitude, so I treasure a remark that Al made a few weeks ago. We were sitting around drinking beer and listening to records, and he said: "You know, I've been blowing my brains out for thirty years, and what for? I can count the times it's really swung on my two hands." I said, "You mean ten bands, or only ten nights?" And Al said, "No. Ten four-bar passages."

There's always plenty of this groaning when Al talks about the Kenton bands he's played on. "Invariably with Stan it was always the same thing," Al told me not long ago. "I'd join the band, and for a while it would be beautiful. We'd be swinging along so great that I could hardly believe it was a Kenton band. And then one night Stan would be standing in front of the band, and he'd look up, and suddenly he'd realize it wasn't his band any more. It was *swinging*. And then we'd quit playing the *swinging* charts and start playing something far out, or start playing *Intermission Riff* and those goodies. And then

I'd get disgusted and leave the band. It was that way with the 1955 band -- when we had a whole new library of beautiful music by Bill Holman -- except that it took Stan a little longer to get tired of swinging that time. I don't want to sound like I'm putting him down, because I love the guy. We just didn't want to play the same kind of music. He always said he'd leave the swinging to Woody and Basie." The way Bill Holman and Bill Perkins remember it, Al almost took over the '55 band, telling everyone how to phrase, agitating for the hiring of this player and the firing of that one, and so on. All that Al ever really wanted from a leader was complete artistic control of the band.

Off the road, Al had similar problems and that were quite different. During his 12-year residence in Los Angeles and his

recent three-year residence in New York, he worked on everything from albums to movies, but he never made the kind of money that dozens of other players did. As a studio player, he was thought to be limited, in that playing hot, swinging jazz was the thing he did best, and the only thing he really liked to do. He doesn't like rock much -- he says that the rock figures written for brass are hokey. He was too stubborn and lazy, as he admits now, to practice all the time and build up the technique that would make him versatile enough for a wider variety of jobs. On the other hand, when the music was something that suited his abilities, his personality might get in the way. Many arrangers and conductors just want a workhorse -- not some temperamental concertmaster who will treat them to a lot of griping about intonation and conception.

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There were other difficulties -- involving politics, seniority, and personality clashes -- that are too complex to go into here.

In summary, Al has sometimes had an unprofessional attitude, and that's one of the reasons I'm so crazy about him. Al is an amateur, in the original sense of the word -- a lover. He has spent his life loving music, and has often neglected the business side of it. I was talking to Lew Soloff, the gifted young trumpet player with Blood, Sweat & Tears, about this one day, and he said: "Well, the music business is the music business." He's right, of course. But when so many musicians are as smug and efficient as accountants, and just about as musical, isn't there a need for passionate, cranky, stubborn lovers, who don't play every kind of music but play one kind sublimely?

I think there is. There isn't much of Al's kind of music left on the radio, but it's alive in a handful of road bands and in college bands all over the country. If I were Woody or Stan, I would audition my band for Al and beg him to come back on the road. (He would be hard to bug. He's moved to Miami, where he has plenty of work during the season and the opportunity to indulge his other passions -- sailing and being in the sun.) If I were a foundation, I'd give him money and tell him to make some records. If I were a college with a large jazz program, I'd ask him to join the faculty and teach my students about ensemble playing. If I were a musical instrument company, I'd ask him to endorse my trumpet. And if I were a trumpet student, I'd ask the music faculty to please bring Al to the campus for a trumpet clinic. As it is, all I can do is hope that during the off-season Al will go on the road again for a while, that the band will come to town, and that I can stand out front -- waving in the breeze from the brass section -- and hear some more of those chill-making big Gs.

RUSSELL

Continued from page 15

side things. I think it's almost an unconscious art with him. He said, 'I want to learn all the changes,' and that turned me on. I said, if Miles is going to learn all that -- and there was no doubt that he was going to do it -- then what's left for me to uncover? I wondered what he meant by learning the changes exactly; I knew that musicians usually learned the tones of the chords and certain alternate tones and passing tones, but it occurred to me that there might be a scale for each chord that was closer to sounding that chord than any other scale. So that's the project I set out on, to find the scale.

"The fact that Charlie Parker and Dizzy Gillespie used to end lots of their tunes on the raised fourth stuck with me very much and when I had the opportunity to explore, I tried striking all the notes of a C major scale as a chord, and below it a C. Then I struck the Lydian scale, C, D, E, F#, G, A, B, together as a chord, that is, raising the fourth, and to my ears there was no question about it, the Lydian scale sounded much closer to the sound of C than the major scale.

"The major scale sounded like a kind of F chord played on a C bass, kind of a C suspended chord, a fact that has always been overlooked in music theory. A C major scale, then, is really an F chord while a C Lydian scale is the sound of C. There's no question about it, and when you find out why, then

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you're amazed."

Russell went on to explain that Pythagoras, the ancient Greek philosopher and mathematician, was the first to erect a scale of ascending fifths encompassing the entire 12 tones of the chromatic scale. The first six fifths are (C-G), (G-D), (D-A), (A-E), (E-B), (B-F#) which unscrambled, is the Lydian scale C, D, E, F#, G, A, B.

"I had begun exploring right away," continues Russell, "but then I spent a year and a half in the hospital — I had a piano to work with there. That's where the Concept was born, actually. The fact about the Lydian scale had emerged when I was released from the hospital in 1947. The first composition I did thinking that way was *Cubana Be Cubana Bop* where I collaborated with Dizzy."

Russell's compositions are an expression of the theoretical principles he has found.

"I would always check a theoretical idea out in music to see if it would work. It usually did, up to a point, but then I would have to see why it didn't, and always during that time it would be a state of total confusion in terms of both music and theory. In other words, it's like someone taking a big vacuum cleaner, and sucking all the knowledge from you that you've ever had. And you're left with nothing except the knowledge that at a certain point, this thing doesn't work. Many times it would turn out that I had gone off on the wrong track theoretically and this meant that a lot of the theory had to be consciously destroyed, but that's how my concept grows."

"My concept is not one of dos and don'ts," he emphasizes. "Many people might enter into the book thinking, 'Well, here's another

system that's going to bind me and tie me up.' A lot of people think I'm suggesting that they play my scales, which is ridiculous, because it's exactly for reasons like that that I didn't go to school. I didn't want anyone telling me how to play. All I show is the closest scales to the sound of the particular chord."

Russell's theories aren't just about music. He feels that they have broader application and are reflected in life and in the universe. "You can watch it in your own life, possibly. You're the melody; the people you meet, the things that happen to you, are the changes. As the melody, you either move vertically and get very involved with each change as it happens, or you're more horizontal. You see, that's a law that doesn't have anything to do with music. I think that all the great scholars have recognized that music emulates the laws of the universe. Pythagoras used it, Gurdjieff talked in terms of scales, do, re, me, fa, etc., except that all the tones are the sun and planets. They know there's some connection between the way music behaves and the way the universe behaves."

Continually thinking about such matters -- it's impossible for him not to -- Russell is always looking and listening for new things. He has been influenced by a remarkable variety of people. But he feels that it's more accurate to speak of certain key works than people, because he's not "influenced by everything a person does."

At present, Russell is working on several books, one which deals more directly with compositional techniques using the Lydian Chromatic Concept, and another which will deal with form and rhythm. If he writes still

another book, it will possibly be called *The Modality of All and Everything in Music*.

Russell has several other projects in the works. At the time of our chat, he was undertaking the scoring of Bill Evans' second album. The association between the two artists has in the past yielded such memorable results as *Concerto for Billy the Kid* on the *Jazz Workshop* album and Evans' inspired playing on *Jazz in the Space Age*, so its renewal should be something to look forward to.

Another old friend with whom Russell plans new works is Gil Evans. Both have concerts scheduled in Europe this summer, and they intend to combine forces for a Stockholm event with "a very large group."

Some substantial recognition has come Russell's way, for example a Guggenheim Fellowship and a National Endowment for the Arts Award, but it wasn't always so.

"I knew relatively early that I wanted to be a musician," he says. "But there were times that were certainly rough, and at times like that, I really had to go inside and discover that no matter how rough it was, I would stay with what I was doing. In fact, there were times when it seemed that what I was doing was even foolish because I was working outside of music in order to support myself while I was working on my book. It seemed absolutely as if I was being left behind and doing something that was totally meaningless and would take a lifetime to do."

But Russell never gave up, in keeping with his own advice: "Follow your essence and don't let anything or anybody talk you out of it. You'll embark on a trip where you'll come into contact with it, and it will take over." db

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We have only included those activities that have substantial jazz content beyond stage band ensemble—i.e. improvisation, arranging, theory, lab work, etc.

Key to abbreviations: Dir: director. Curr: curriculum. F: faculty. bb: big band. c: combo. im: improvisation. th: theory. ar: arranging. ma: materials. CCH: course credit hours. unk: unknown. Numbers following curriculum items indicate number of hours per week devoted per subject.

Watch for additional listings in our next issue.

ALASKA: Anchorage, 99510—Kings Lake Fine Arts Camp of the Alaska Festival of Music (P.O. Box 325); July 2-29. Dir: Nate Wilson. F: Gary Smart&staff. Curr: bb/3, c/4, im/3, th/5, ar/2, ma/2. CCH: ½ high school credit per camp session.

Anchorage, 99510—Alaska Festival of Music (P.O. Box 325); June 19-29. Dir: Roy Helms. F: Paul Horn Jazz Quintet. Curr: bb/2, c/2, im/4, th/2, ar/2, ma/2. CCH: 1 college undergraduate possible.

CALIFORNIA: Stockton, 95204—Pacific Music Camp (Univ. of Pacific); June 16-July 18. Dir: David S. Goedecke. F: Robert Soder, John Kendall. Curr: bb/6, th/5, ar/5.

COLORADO: Fort Collins, 80521—Summer Music Camp (Colorado State Univ.); July 23-29. Dir: Otto Werner. F: Jim Maxwell, Derry Goes, Glenn Shull, Gordon Purslow. Curr: bb/10, th/6, percussion ensembles/8.

CONNECTICUT: Wallingford, 06492—Workshops for the Creation of the Future (The Choate School); June 26-July 29. Dir/F: Phil Wilson. Curr: bb/12, c/9, im/3, th/3, ar/3.

FLORIDA: Coral Gables, 33124—Jazz-Rock Camp (Univ. of Miami School of Music); July 23-Aug. 12.

Coral Gables, 33124—Fourth International Percussion Symposium (P.O. Box 8805, Univ. of Miami); July 23-29. Dir: Fred Wickstrom. F: Joe Morello, Frank Arsenault, Bobby Christian, William Ludwig Jr., others. Curr: c/5, im/5, th/5, ar/5, perc ensembles/15.

Tallahassee, 32306—Summer Music Camp (Florida State Univ. School of Music); June 25-July 21. Dir: Robert T. Braunagel. F: Richard D. Mayo. Curr: bb/5, im/5, th/5, various ensembles/5.

GEORGIA: Athens, 30601—Georgia High School Music Workshop (Music Dept., Univ. of Georgia); June 11-June 23. Dir: J. Kimball Harriman. F: Larry McLure, Jim McKillup. Curr: bb/6, im/5, th/5.

IDAHO: Moscow, 83843—Univ. of Idaho Stage Band Camp (School of Music); June 12-16. Dir: Robert Spevacek. F: Leon Breeden, David Seiler, Gib Hochstrasser. Curr: bb/10, c/5, im/5, ar/5 ma/4 CCH: 1.

ILLINOIS: Normal, 61761—Summer Jazz Clinics at Illinois State Univ. (P.O. Box 221, South Bend, Ind. 46624); Aug. 13-19. Dir: Rich Matteson. F: John Garvey, Gary Burton, Marian McPartland, Dan Haerle, Jack Peterson, Ed Soph, Mike Moore, Phil Wilson, John LaPorta, Lou Marini, Sr., Lou Marini, Jr., Jamey Aebersold, Wes Hensel, Howie Smith, Ron Dewar, Ken Ferrantino, Pete Vivona, Wally Barnett, Ken Kistner, Dom Spera, Jim Starkey, Sally Starkey, Bob Morgan. Curr: bb/20, c, im, th, ar, ma/10 each, ma/2. CCH: 1.

Normal, 61761—Combo/Improvisation Clinic at Illinois State Univ. (P.O. Box 221, South Bend, Ind. 46624); Aug. 20-26. Dir: Jamey Aebersold. F: David Baker, Aebersold, Dan Haerle, Mike Moore, Ed Soph, Jack Peterson, Howie Smith, Bob Morgan, Ron Dewar, others tba. Curr: c/20, im/20, th/10, ar/10, ma/2. CCH: 1.

INDIANA: Evansville, 47701—Tri-State Music Camp (Box 329, Univ. of Evansville); June 18-25. Dir: Donald Colton. F: Edwin Lacy. Curr: bb/10, im/4, ar/10.

Lafayette, 47907—Purdue Summer Music, Jazz Camp (Purdue Univ. Bands); July 9-15. Dir: Maxine Lefever. F: John Roberts, others. Curr: bb/10, c, im, th, ar, ma/5 each.

MASSACHUSETTS: Boston, 02115—Summer Program at Berklee College of Music (1140 Boylston St.); June 5 for 12 weeks; June 20 for 7 weeks. Dir: Robert Share. F: Gary Burton, Herb Pomeroy, Phil Wilson, John LaPorta, Alan Daw-

son, others tba. Curr: 6 hours per day formal study.

Boston, 02115—jds School of Music (252 Boylston St.); June 26-Aug. 11. Dir: Jack Wertheimer. F: tba. Curr: Instrument performer program listing. Curr: 6 hour per day of formal study on jazz-rock. CCH: 1.

Boston, 02116—jds School of Music (252 Boylston St.); June 26-Aug. 11. Dir: Jack Wertheimer. F: tba. Curr: Instrument performer program (8 hrs.) includes, th, bb, c, im, musicianship, sight reading, private lesson. Arranger-Composer Program: 8 hrs. weekly includes th, instrumentation, forms and structures, ar, keyboard, ensemble performance, musicianship, private lesson.

MICHIGAN: Interlochen, 49643—National Music Camp; June 25-Aug. 21. Dir: George C. Wilson. F: David Sporny. Curr: bb/10, c, im, th, ar, ma/5 each.

Twin Lake, 49457—Blue Lake Fine Arts Camp; Aug. 7-20. Dir: Fritz Stansell. F: George West, Fred Bunch. Curr: bb/15, c, im, th/5 each. CCH: none.

NEBRASKA: Chadron, 69337—Summer Music Week (Chadron State College); May 28-June 5. Dir: Dr. Harry E. Holmberg. F: Dr. Holmberg, Dr. Alfred Blinde, William Winkle. Curr: bb/11, th/6, other/20. CCH: none.

NEVADA: Las Vegas, 89107—Summer Jazz Clinics at Univ. of Nevada (P.O. Box 221, South Bend, Ind. 46624); June 11-17. Dir: Rich Matteson. F: Marian McPartland, Wes Hensel, Keith Moon, others tba. Curr: bb/20, c, im, th ar/10 each, ma/2. CCH: 1 graduate.

Las Vegas, 89107—Famous Arrangers Clinic at Univ. of Nevada (P.O. Box 221, South Bend, Ind. 46624); June 18-24 and June 28-July 1. Dir: Marty Paich. F: Paich, Billy Byers, Wes Hensel, Keith Moon. Visiting faculty to include Quincy Jones, Oliver Nelson, Pat Williams, Louis Bellson, others. Curr: bb/10, im, th/10 each, ar/20, ma/2. CCH: 1.

South Lake Tahoe—Lake Tahoe Stage-Jazz Bands & Jazz Clinics (Univ. of Nevada); Aug. 13-18. Dir: John Carrico. F: Gene Isaelf, Skeets Herfurt, John Martin, Cliff Nils, Lile Cruse, Dave Madden, Duane Newcomer, Vic Andros, Jerry Moore, Clarence Fornwald, Ed Stanley, Dennis Christensen. Curr: bb/12, c/8, im/6, th, ar/12 each, ma/3, and new music reading session. CCH: 1.

NEW YORK: New York, 10027—Manhattan School of Music (120 Claremont Ave.); June 5-July 31. Dir: Stephen Maxym. F: Babatunde Olatunji, Billy Taylor, Clem De Rosa, Daniel Ricigliano, Michael Sagarese. Curr: bb/15, th/50, ar/4.

NORTH CAROLINA: Greenville, 27834—Summer Jazz Clinics at East Carolina Univ. (P.O. Box 221, South Bend, IN 46624); July 30-Aug. 8. Dir: Rich Matteson. F: Marian McPartland, Dan Haerle, Mike Moore, Ed Soph, Jack Peterson, Gary Burton, Phil Wilson, John LaPorta, Joe Hambrick, Lou Marini, Sr., Lou Marini, Jr., Jamey Aebersold, Wes Hensel, Tom Brown, others TBA. Curr: bb/20, c, im, th, ar/10 each, ma/2. CCH: 1.

OREGON: Portland, 97207—Summer Jazz Clinics at Portland State Univ. (P.O. Box 221, South Bend, Ind. 46624); Aug. 20-26. Dir: Rich Matteson. F: Lou Marini, Jr., Gary Burton, Carol Kaye, Joe Pass, Wes Hensel, Phil Wilson, John LaPorta, others tba. Curr: bb/20, c, im, th, ar/10 each, ma/2. CCH: 1.

PENNSYLVANIA: West Chester, 19380—Summer Jazz Clinics at West Chester State College (P.O. Box 221, South Bend, IN 46624); Aug. 6-12. Dir: Rich Matteson. F: Gary Burton, Ed Soph, Marian McPartland, Dan Haerle, Mike Moore, Jack Peterson, Phil Wilson, John LaPorta, Lou Marini, Sr., Lou Marini, Jr., Jamey Aebersold, Wes Hensel, Tom Brown, others tba. Curr: bb/20, c, im, th, ar/10 each, ma/2. CCH: 1.

UTAH: Provo, 84601—Sounds of Summer Jazz Week (Campus-Music Dept., Brigham Young Univ.); July 25-29. Dir: Grant C. Elkington. F: Jamey Aebersold, Dan Haerle, Tyrone Brown, Charlie Craig, Rich Pinnell, Robert Campbell, Newell Dayley. Curr: c/10, im/8-10, th, ar, ma/5 each. CCH: 1 graduate.

WASHINGTON: Pullman, 99163—High School Summer Camp (Kimborough Music Bldg., Washington State Univ.); June 18-July 8. Dir: Randall Spicer. F: James O'Banion, Marte Larsen, Mark Schlichting. Curr: bb, c, th, ar/6 each.

Tacoma, 98447—Northwest Summer Music Camp (Pacific Lutheran Univ.); July 16-22. Dir: Larry Meyer. F: unk. Curr: bb, c, th, ar/5 each; swing choir, conducting, guitar. CCH: seminar for directors, 1 semester hour graduate credit.

WEST VIRGINIA: West Liberty, 26074—Summer Music Camp (Hall of Fine Arts, West Liberty State College); June 18-24. Dir: Edward C. Wolf. F: Bert DeVaul. Curr: bb/12, c, ar/6 each.

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CONGA COMMENTS by MONTEGO JOE

Most musicians and laymen have heard of such conga players as Candido, Mongo Santamaria, Ray Barreto, and Armando Perraiza, but perhaps have never heard of me.

My interest in the conga, bongos, and related instruments began when I was a child on the island of Jamaica. I began playing professionally in this country 21 years ago. My reputation was made by playing and recording with such artists as Herbie Mann, Nina Simone, Art Blakey, Dizzy Gillespie, Aretha Franklin, Laura Nyro, Trini Lopez, and many others. I am currently working with the 5th Dimension.

It has been my burning desire for many years to write an article of this sort. It has been frustrating to me to see so much publicity given to the American drums, the trumpet, piano, saxophone, etc., but never to the conga or bongos. One thing that annoys me is that so many people confuse the conga drum with bongo drums or tom-toms. Whenever I've finished playing a show, somebody will come up to me and say, "Oh, you were the bongo player," or "Man, you really played those bongo drums." Every time this happens, I feel like descending on this person or climbing up a wall.

I'm also amazed that so few musicians know much about this instrument. There have been so many complaints from musicians, especially drummers, about conga drummers and I can well understand why—they are usually in the way, or playing too loud, or soloing when they should be keeping a steady tempo.

Let me briefly explain the historical background on the conga drum and the bongos.

The conga drum originated in Cuba. Its close relatives are the drums of Africa. When the Spaniards smuggled African slaves onto the island of Cuba, along with the slaves came their drums. They were called Yoruban drums, and were shaped like an hourglass. All of the drumming and singing was done in Yoruban style. The dancing (and some singing for religious ceremonies) was accompanied by the Yoruban drums.

In Cuba, the Spaniards left behind a great deal of their musical influence. This, interwoven with the African rhythms resulted in such forms as the tango, danzon, rumba, and many other Latin dance rhythms.

In the 1930s a young Cuban, Desi Arnaz, came to the U.S. He brought with him many new Latin rhythms, in particular the conga, which is also a dance. Hence, the Yoruban drums were called "conga" drums. (The conga drum was also called tumbadora, or tumba.) The shape of the drum had changed. It was now a long tom-tom (excuse me for saying tom-tom), about three feet high, shaped like a barrel, and with a head made of muleskin approximately three feet in diameter.

In the early days of the conga drum you had to heat the skin to get the sound you wanted. To play the conga, you either sat in a chair and held it upright between your knees, or you could play it strapped around your neck. (Some of you will remember the tune *Babalu* made famous in a movie many years ago by Desi Arnaz, who sang and played it with the conga drum strapped around his neck.)

The bongos are very simple to describe. They consist of two small drums attached to each other. One drum is smaller than the other. The player places them between his legs. The smaller drum has a high pitch, the large a slightly lower pitch. The bongos are among the more important Latin percussion instruments.

Such rhythms as the rumba, conga, guaracha, mambo, cha-cha-cha, and many other commercial Latin rhythms are strongly characterized by the presence of the conga drum. Rhythmically, the bongos are related to the conga. For example:



The bongos are played mostly with the fingers, whereas the conga is played mainly with the hands.

Let's talk about some of the musicians who play these two instruments:

In 1947, when bebop became popular, Dizzy Gillespie hired a Cuban drummer, Chano Pozo. The influence of this great Afro-Cuban conga drummer started a trend. It was the birth of the idea of blending jazz and Cuban music. Many modern jazz bands latched on to this idea: Stan Kenton, Jerry Wald, Gene Krupa, and Woody Herman. Nat King Cole also used it effectively.

At the same time, on the Latin scene, the mambo was growing popular. Machito and Perez Prado, two very famous Afro-Cuban band leaders, were responsible for the spread of the mambo and other traditional Latin rhythms. Soon, this kind of sound would prove a problem for both the jazz musician and the Latin musician.

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oriented to the harmonies of jazz. But the Latin conga drummers are used to the clave beat—the soul of Latin music—the off-center accents and the montuno. To quote Stan Kenton: “Rhythmically, the Cubans play the most exciting stuff. We won’t copy them exactly, but we will copy some of their devices, and apply them to what we’re trying to do. The guys in our rhythm section are doing just that. So are the guys in Woody Herman’s band. And while we keep moving toward the Cubans rhythmically, they’re moving toward us melodically. We both have a lot to learn.”

Many prominent Cuban conga drummers have assimilated themselves quite well, and have performed with excellence their necessary musical tasks. For example: Candido, Potato Valdez, Armando Perraiza, Mongo Santamaria, Luis Miranda, Ray Barreto, Carlos Vidal, Francisco Acquabela, Luis “Sabu” Martinez.

Among bongo players, we have Jose Mangual, Willie Bobo (Willie, after leaving Tito Puente in the early 1960s, switched to timbales and American drums) and Jack Costanza. (Jack was not of Cuban origin, but adapted quite well to the Latin conception of playing the bongos.)

Let me mention a few conga drummers who have recorded the traditional Afro-Cuban music: Julito Colluzo, Daniel Barrajanos, Emanuel Ramos, and Tata Quines.

The conga and bongos are widely used today. Just listen to the musical scores written for movies, TV commercials, cartoons, rock and soul albums, etc.

I recently recorded a hit tune with Aretha Franklin called *Spanish Harlem*. The combination of rhythms, the rock beat of the drums and conga, is what made the record.

The sales of conga drums and bongos have increased immensely over the last six years. There are four reputable companies who manufacture these drums: Latin Percussion, Goom Bop, Valje, and Zim Gar. The more professional conga drummers use the products of the first three manufacturers; the latter is more for the non-professional.

Most professional conga drummers today are using fibre glass congas rather than the wooden type. They are good for traveling and they have more resonance, especially when used with a big band. However, the bongos made of wood are still preferred.

Performance and Care of the Congas and Bongos

“A drum is a woman,” said Duke Ellington. It requires great care. Treat it accordingly.

When playing with a band or small group, remember you are an accompanist and creator. Don’t be overpowering. Stay out of the drummer’s way. Occasionally, you can make solo embellishments when the arrangement calls for it. You are support for the drummer. What is really being said here is that the conga and bongos keep time and rhythm. **STEADY RHYTHM — DON’T POUND.** With this in mind you’ll prevent bruising your hands.

I hope you’ve found this brief selective survey useful and interesting. There is much more to say about specific techniques, uses and applications of the conga drum, enough to fill this entire issue.

In the near future, I’ll be doing a TV series, *How to Play The Conga*, and my book, *How To Play Conga and Bongos* will be published soon.

I’m open to criticism, praise and questions. Write in care of down beat.

jazz on campus

Karin Krog, perhaps the best European jazz vocalist, will perform April 21 at the Krannert Center for the Performing Arts (Urbana, Ill.) as part of the Second Illini Jazz Festival. John Garvey, head of jazz activities at the school, met Ms. Krog when the Illinois Lab Band toured Europe two years ago for the State Department. Activities for April 22 include four Illinois high school jazz bands in the afternoon—Elk Grove, Notre Dame High School for Boys (Niles), Champaign Central and Proviso West. The evening concert features Jim Hall and Willie The Lion Smith in performance with the Illinois Lab Band. The festival concludes on Sunday morning, April 23, with a mass written by Jim McNeely and performed by Father George Wiskirchen’s Jazz Ensemble from Notre Dame HS.

Governors State University (Park Forest South, Ill.), a new facility south of Chicago, will hold its first GSU Junior College Jazz Band Festival on May 6. Warrick Carter, head of the music department at GSU, and a jazz performer who attended Michigan State Univ. (E. Lansing), is inviting bands and small ensembles from the greater Chicago area to participate. The judges include: Eddie Meadows, jazz band director at Michigan State, and Charles Suber.

Trumpeter-composer Bill Dixon, on leave of absence from Bennington College is currently visiting professor in the School of Music, Univ. of Wisconsin-Madison. His work there includes a lecture course on studies in con-

temporary black music from the mid-1940s to the present; formation of a large ensemble which meets in rehearsal 11 hours per week, and a seminar in advanced composition. As a result of a grant obtained by the School of Music, Dixon has also been teaching basic musical skills to professional and semi-professional black musicians in the Milwaukee area. He recently held an all-day clinic in improvisation, composition and performance at UW-Platteville for high school jazz band and their teachers, and was also a judge there. We regret not having mentioned this sooner but did not have the information on hand.

The following high school jazz ensembles (big bands) have been accepted to perform at Montreux, Switzerland (June 26-29): Awalt HS (Mountain View, Cal.), Barry Ehrlich, dir.; Paschal HS (Fort Worth, Texas), David Tucker, dir.; Prospect HS (Mt. Prospect, Ill.), Morgan Jones, dir.; Verona HS (N.J.), Harry Owens, dir.; New Trier West HS (Northfield, Ill.), Roger Mills, dir.; Edgewood HS (Md.), Jim Murdza, dir.; Park Hills HS (Fairborn, Ohio), Edward Jones, dir.; Washington Community HS (Iowa), Lawrence Green, dir.

Joe Daly, Chicago-based reed player, has been booked by Highland Park (Ill.) HS to do a three-day series (April 26-28) of clinics and performances featuring atonal and “controlled noise” music. Daly will perform on tenor sax, flute, clarinet, and bass clarinet with Bobby Lewis, trumpet, fluegelhorn; Bob Roberts, six-string bass guitar, and Al Russell, percussion.

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BIG BAND ARRANGEMENTS

DOUBLE BRIDGE (A) by Dan Haerle. 17: fl, 2 ts, 2 bs; 5 tp; 4 tb; tu; p.b.d. A feature chart for fl and tp with extended solos for each. Form is A-B-A-C-A with C section in 3/4 each time while rest of chart is in 4/4. Reel section requires two ts and two bs in addition to flute solo. (PT 5*) MW 181 ... \$12.50/\$8.33

EXCURSION SUITE (A) by Erwin Chandler. 17: 5 sax; 4 tp; 4 tb; p.b.g.d. Five movements: 1-Fast swing 4/4 (quartal harmony, modal); 11-Moderato, relaxed 12/8, Fmi; 111-Moderato "Rock style" 5/4, Dm; 1V-Jazz Waltz, Bb; V-Vivace 5/4, Cm. Entire suite allows ample opportunity for solo playing as well as ensemble passages. Free solos allow performer to develop his ideas in an individual manner. All movements provide a variety of moods, styles, and ideas. (PT 15'-20') MW 185 ... \$40.00/\$26.66

GOT ME HANGIN' (M) by Eric Hochberg. 19: 5 sax; 5 tp; 5 tb; p.b.g.d. An up-dated jazz-rock chart utilizing 3/4, 4/4, 7/4 meters somewhat in Don Ellis style. Flag waving ending. Performed on 1970 Mexican tour of New Trier West H.S. (Northfield, Ill.). Recorded. (PT 7') MW 103 ... \$12.50/\$8.33

GALADRIEL (A) by Ladd McIntosh. 19: 5 sax (as 1 dbl. fl. & piece; as 11 dbl. cl.; ts 11 dbl. fl. & cl.; bs); 5 tp (all need bucket mutes); 4 tb (inc. 1 b.tb. 5th opt.); p.b.g.d.vb. Although melody is light, breezy and swingy, chart has driving intensity. Solos: ts 1 & g. Tp 1 goes to one high F#. Vb & g must be able to play unison soli lines. Sixteenth notes in horns make ending dazzle. A challenge to even a technically accomplished band. (PT 4 1/2') MW 104 ... \$18.50/\$12.33

GROOVENESS (A) by Ladd McIntosh. 23: 5 sax (as 1 dbl. cl. & piece; as 11 dbl. fl.; ts 11 dbl. fl. & cl.; bs); 5 tp (1, 11, 111, 1V dbl. fl.); 4 tb (inc. 1 b.tb. all tb need bucket mutes); tu (cues in 111); 2 fh (111 & 1V opt.); p.b.g.d. perc 1 (vb), perc 11 (vb & tym). Recommended for truly advanced and ambitious band, this crowd pleaser bounces back and forth between frantic-4 and slow groovy rock-4 bridge. Chart drives, pulsates, then suddenly sensuously lyric and expressive, then turns gutsy and blasting again. Solos: ts 1 & g. Lead tp goes to high A. Slow full chorale shortly before fast, exciting ending replete with tym & cong. Only one set of vb needed. (PT 8') MW 108 ... \$31.50/\$21

PASSACAGLIA ON A ROCK PROGRESSION (A) by M. T. Virena. 25: 5 sax (as 1 dbl. fl. & piece; as 11 dbl. fl. & bs; ts 1 dbl. cl. & bs; 11 dbl. cl. & b-cl; bs dbl. a-c); 5 tp; 5 tb; 4 fh; el-p, el-b, d (11, opt.); g, mba, tym. Entire composition based on progression of four rock changes with variations throughout. Slow rubato intro of mixed woodwinds & horns; then into driving rock beat. Features amplified fl solo exciting background that builds and builds. (PT 6') MW 161 ... \$10/\$6.66

RAISIN-BREATH (A) by Ladd McIntosh. 20: 5 sax (all dbl. fl. as 1 dbl. piece; as 11 & ts 11 dbl. cl.); 5 tp; 4 tb (inc. 1 b.tb.); tu; p.b.g.d.vb. Nice 'n easy blues fun for audience and players. Solos: p, tp 111, bs b. Opening riff stated in unison vb & g; lead tp needs handful of high Dbs. Title is nickname for composer's son. He digs raisins. (PT 6') MW 109 ... \$17.50/\$11.66

THEME FOR JEAN (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp; 4 tb (1V opt.); p.b.g.d. Ballad. An original "Theme" song with full ensemble opening for first 8 bars, then saxes and horns softly for any spoken announcements or introductions, then back to full ensemble with very strong ending. (opt. coda first time for "short" version. (PT 3') MW 164 ... \$10/\$6.66

WADDLIN' BLUES (M) by Everett Longstreth. 17 (+ cond): 5 sax; 4 tp; 4 tb (1V opt.); p.b.g.d. Easy 2 beat, down home blues that builds to jazz solos by tp 11 & ts 1 (solos written out with chord changes). One ensemble chorus and then 3 choruses going out the opposite of the top. Basic ending. (PT 6') MW 166 ... \$14/\$9.33

THE DAVID BAKER BIG BAND SERIES

A DOLLAR SHORT AND A DAY LATE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Medium swing, odd form; meter changes, heavy contrapuntal writing. (PT 10') MW 117 ... \$12.50/\$8.33

ADUMBRATIO (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Lush sax writing, interesting background, extended vamps, tutti out chorus, strong but difficult changes, extremely high first tp part. (PT 10') MW 156 ... \$17.50/\$11.66

JAZZ CHARTS AND BOOKS

APOCALYPSE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Many solos inc. tu, chance piece. Backgrounds may be included, omitted, or combined at random. Melody statement in 4/4 while background uses 5/4 ostinato. Exciting avant-garde jazz. (PT 15') MW 134 ... \$12.50/\$8.33

APRIL B (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Quasi-Latin, odd form, minor mode, alto solo on the head, interesting backgrounds and solos alternate swing and Latin. (PT 7') MW 123 ... \$17.50/\$11.66

"BIRD" (A) by David Baker. 18: 5 sax (all dbl. as); 5 tp; 4 tb; tu; p.b.d. Very avant-garde, abstract portrait of Charlie Parker. Excerpts from 15 of Bird's most famous solos fragmented, inverted, transmogrified. All saxes dbl. alto, pontilistic backgrounds, truly panstylistic. Sax parts very difficult. (PT 35'-50') MW 157 ... \$28/\$18.66

BLACK MAN, BLACK WOMAN (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Extracted from score of "I Heard My Woman Call" by Baker, based on Eldridge Cleaver's Soul on Ice: Chance music with scalar, thematic fragments, combined at random for backgrounds. Strongly reminiscent of the music of George Russell. (PT 15') MW 131 ... \$10/\$6.66

BLACK THURSDAY (A) by David Baker. 18: 5 sax; 5 tp; tu; p.b.d. Slow intro, medium swing, out-chorus in quasi-march, tutti band. Ample solo space. (PT 5') MW 110 ... \$12.50/\$8.33

CALYPSO-NOVA (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Combination of Bossa Nova and Calypso—Multiple time changes, key changes, tutti shout chorus fun changes. (PT 10') MW 153 ... \$14/\$9.33

CATALYST (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Swing tune in 7/4 with 5/4 bridge. Difficult changes, open solo backgrounds, interludes, etc. (PT 10') MW 128 ... \$14/\$9.33

CHECK IT OUT (A) by David Baker. 18: 5 sax; 5 tp; tb; tu; p.b.d. Modal, straight ahead swing, strong melody, interesting effects. As recorded on cassette JAZZ AT CANTERBURY (XC/CA 1000). (PT 8') MW 155 ... \$14/\$9.33

CINQUATRE (A) by David Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Extreme virtuosity required on sax parts. Moderate tempo. (PT 12') MW 144 ... \$16/\$10.66

COLTRANE IN MEMORIAM (A) by Dave Baker. 18: 5 sax; 5 tp; 4 tb; tu; p.b.d. Four sections: (I) Lachrymose—features ss & ts, slow and brooding. (II) Blues—features five ts playing John Coltrane's solo from Blue Trane (very difficult). (III) Apocalypse—avant-garde with chance music and indeterminacy. (IV) Lachrymose—returns to slow mood of beginning. (PT 15') MW 129 ... \$24.50/\$16.33

THEORY & TECHNIQUE BOOKS

JAZZ IMPROVISATION (A Comprehensive Method of Study for All Players) by David Baker, foreword by Gunther Schuller. Chicago: 1969. (3rd printing) 1970. 184 pp. 104 music plates. 8 1/2 x 11. spiral bound. MW 1 ... \$12.50/\$8.33

ARRANGING & COMPOSING (for the Small Ensemble jazz/rock) by David Baker, foreword by Quincy Jones. Chicago: 1970. 184 pp. (100 music plates). 8 1/2 x 11. spiral bound. MW 2 ... \$12.50/\$8.33

TECHNIQUES OF IMPROVISATION (in four volumes) by David Baker. Vol. I. A METHOD FOR DEVELOPING IMPROVISATIONAL TECHNIQUE (Based on the Lydian Chromatic Concept) by George Russell Vol. II. The II V7 PROGRESSION; Vol. III. TURNBACKS; Vol. IV. CYCLES. Save 15%—order the four volume set. MW 3-6 ... \$29.75/\$19.83

A Method For Developing Improvisation Technique (Based On The Lydian Chromatic Concept by George Russell) (Vol. I of TECHNIQUES OF IMPROVISATION) by David Baker (1971 Rev. Ed.) 96 pp. (89 music plates). 8 1/2 x 11, spiral bound. Baker provides exercises and techniques based on George Russell's classic text: The Lydian Chromatic Concept of Tonal Organization For Improvisation. Contents include exercises for all scales, Major and Lydian, Auxiliary Augmented, Auxiliary Diminished, Auxiliary Diminished Blues, Lydian Augmented, Blues; the 9 scales of the Lydian Concept. MW 3 ... \$7.50/\$5.00

THE II V7 PROGRESSION (Vol. II of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 Revised Ed.) Formerly titled: Developing Improvisational Facility, Vol. 1. The II V7 Progression: 76 pp. (68 music plates). 8 1/2 x 11, spiral bound. One of the most important progressions in music is that of a minor 7th chord resolving up a 4th or down a 5th to a dominant 7th chord... commonly known as the II V7 progression. Most success of the improviser rests on his ability to handle this progression. Virtually every composition written in the jazz or popular idiom consists of combinations of this progression. This book deals with some of the countless ways of realizing the II V7 progression. MW 4 ... \$7.50/\$5.00

TURNBACKS (Vol. III of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 First Ed.) 84 pp. (78 music plates). 8 1/2 x 11, spiral bound. "Turnback" refers to a progression, consisting usually of four chords, which serves a number of purposes: helps define the form of the composition; provides a link from one chorus to another; prevents staidity; provides rhythmic and melodic interest at the ends of sections within compositions. MW 5 ... \$7.50/\$5.00

CYCLES (Vol. IV of TECHNIQUES OF IMPROVISATION) by David Baker. (1971 First Ed.) 260 pp. (248 music plates). 8 1/2 x 11, spiral bound. "Cycles" refers to a progression, simple and advanced note patterns; triads; simple 7th chords; 2-3-4 note descending patterns; 9th chords; 11th chords (plus inversions and permutations); 13th chords; cycle exercises based on the diminished scale and the ascending melodic minor scale; "suggested listening" of recorded solos pertaining to particular cycles. MW 6 ... \$12.50/\$8.33

GUITAR PATTERNS FOR IMPROVISATION by William L. Fowler. (1971 First Ed.) 8 1/2 x 11, 24pp. In ten sections, six of which have appeared in down beat, covering the tetrachord system of scale development and memorization, visual melodic patterns, use of scales against all types of chords, fingering for all types of chords, transfer of patterns from any set of strings to any other set of strings, and chromatic harmonic progressions. If the guitarist wants to create his own style of improvisation, this book is the answer. MW 7 ... \$4.00/\$2.66

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Festival (Charleston) were incorrectly listed in the March 30 db. The winning high school groups were: Class C—New Berlin, Eugene Haas, dir.; Class B—Robinson, Richard Shoulders, dir.; Class A—Champaign Central, Dick Duncomb, dir.; Class AA—Elk Grove, Doug Peterson, dir.

FESTIVAL RESULTS: Pittsburgh, Pa., Feb. 17, 2nd Stage Band Competition at Duquesne U., David Suplnski, chairman. Judges: James Drake, Nathan Davis, Rick Tarasco, 8 HS bands. Winner, Clairton HS, Joseph Campus, dir., goes to Mid-east Instrumental Music Conference, March 24-27.

Reno, Nev., March 16-18, 11th International Jazz Festival, Dr. John Carrico, dir. 22 judges, chairmen, Herb Wong and Charles Suber (absent with leave); John Martin, coordinator; Herb Patnoe, choir chairman; Joe Bellamah, band chairman; Jimmy Lyons, guest emcee. 160 performing bands, 20 observing bands, 34 jazz choirs, 20 jazz combos—from middle school (grades 6-8) to college levels. College bands played for "comment only". Best HS Band of Festival: Nathan Hale (Seattle, Wash.), Frank Minear, dir. Class AAAA—Cottonwood HS (Salt Lake City, Utah), Nell Weight, dir. Class AAA—Bonita HS (Laverne, Cal.), Robin Snyder, dir., tied with Corona HS (Cal.), Roger Rickson, dir. Class AA—Kennewick HS (Wash.), Don Paul, dir. Class A—Escalon HS (Cal.), Don Keller, dir. Class Junior HS—Bell (Golden, Col.), Mike Liverant, dir. Class Middle School—Borel (San Mateo, Cal.), Robin Crest, dir. Best Jazz Choir—Roosevelt HS (Seattle, Wash.), Waldo King, dir. Class #1 jazz choir—Nathan Hale HS, Robert Cathey, dir. Class #2 Jazz Choir—Silverton HS (Ore.), Bob Norman, dir. 1973 dates—March 22-24.

Potsdam, N.Y., March 13, 2nd Northern New York State Stage Band Festival at State University College, Walter Siebel, dir. Clinicians: Tom Brown, Don Cantwell, Roy Burns. 12 HS bands (non-competitive) with concert featuring College Jazz Ensemble from Crane School of Mu-

sic. Ray Shiner, dir.; Crane Percussion Ensemble, Jim Peterscak, dir.

Elmhurst, Ill., March 17-19, 5th Annual Midwest College Jazz Festival (ACJF affiliate) at Elmhurst College, Dr. James Sorenson and Charles Suber, dir. Clinicians: David Baker, Bunky Green, Buddy Montgomery, Rufus Reid, Cy Touff, 14 bands, 4 combos, 3 vocalists. Winners (who go to Washington, D.C. May 28-29 for ACJF at JFK Center): Band—U of Northern Iowa, Jim Coffin, dir.; Combo—Memphis State U. (quintet), Bob Wyatt, dir.; Vocalist—Marilyn Walton, Elmhurst C. All-star band (performed at final concert with clinicians); trumpets—Al Kirnc (Bradley U.), Richard Thompson (Malcolm X C.), Ron Friedman, (Northwestern U.), Jim Linahon (U. N. Iowa), Doug Scharf (Triton C.); trombones—Phil Jones (Ill. Wesleyan), Steve Galloway and Billy Howell (Malcolm X C.); Lee Gause, (U. N. Iowa), Ron Volkman (Triton), tuba—John Heath (U. Ill.); alto sax—Dan Yoder (U. N. Iowa), Quentin Lang (Elmhurst); tenor sax—Sammy Seals (Malcolm X) Gary Topper Memphis State U.; bass—John Burr, (U. Ill.), piano—Jim McNeely (U. Ill.); guitar—Doug Toft (U. N. Iowa); drums and percussion—Denny Carlson (U. N. Iowa), Keith Kligo (Bradley), Bob Watt (Memphis State). Guest Ensembles: Pharoahs (11-piece Chicago group); Kenwood HS Jazz Gospel Choir, Lena McClain, dir.; Chicago All-City Jazz Ensemble, Burgess Gardner, dir.

SCHOOL JAZZ FESTIVAL CALENDAR

- | | |
|----------|--|
| April 15 | Boyerstown HS (Reading Pa.)
Drury C. (Springfield, Mo.) |
| April 18 | Vestavia HS (Birmingham, Ala.) |
| 21 | Milwaukee Tech C (Wis.) |
| 22 | Rosemere HS (Montreal, Que.
Sacramento City C (Cal.) |
| 22-23 | U of Missouri (Kansas City) |
| 24 | Feltonville HS (Chester, Pa.) |
| 27 | Ft. Valley State C (Ga.) |
| 28 | Friends U (Wichita, Kan.) |
| 28-29 | U of Utah (Salt Lake City)
U of Colorado—Greeley |
| 29-30 | Wichita State U (Kan.) |
| 29 | Berklee C (Boston, Mass.) |
| 29 | Elmhurst HS (Ft. Wayne, Ind.) |

CHORUS

Continued from page 4

teach the first three grades.

db: How are you doing?

Young Woman (and other voices): Up to last year I was very unsure about myself and what I could do with my kids. I couldn't seem to get anything going. I attended that two week jazz-rock seminar at Oakland University (just north of Detroit) and it turned me around. I took their advice and got into guitar—I was too rigidly trained on piano to loosen up on it—so I could get close to my students. Well, so far this year I have been able to initiate improvisation and so forth. I know I'm going to stay in teaching, something I wasn't so sure about before. I do find it more difficult however to get this over to the other teachers in my district. I hope they find some way to find out what they're missing . . . I'm also in general music which is going to be cut out next year if the bond issue doesn't pass. And I don't think it will. I'll probably get married and stay home . . . I am married and teach music in the city of Chicago, and as of June 1 I'm through . . . unless Mayor Daley can find 80 million dollars. I'm on notice like all the other music teachers in Chicago. What I want to know is this: What is the MENC doing to save music in Chicago? Can't they send somebody in to plead our case before the school board or the City Council or someone?
db: The mood of the educators seems to be changing. After you talk with them a while the glow from a recent performance or good clinic session changes into despair or anxiety or frustration. Here are more voices.

Jazz Night was a public relations disaster. The (University of) Miami band was great and the Eastman Studio Orchestra was more than interesting. But how in the hell could they justify Chet Atkins on the program! You don't plan a jazz night for two years and then come up with Chet Atkins with the explanation that NAJE stands for more than jazz! And he played for 40 minutes which meant that Oliver Nelson, the featured performer of the evening went on at midnight with half the audience gone away humming *Alabama Jubilee*. Chuck Mangione was furious, not because his appearance was also delayed but that Nelson should be insulted that way.

The NAJE Awards were also embarrass-

ing. There were six awards: a plaque to Louis Armstrong, accepted by James Moody; one to Billy Taylor, accepted by Jack Wheaton; another to North Texas State for their 25-year-old program, accepted by Leon Bredden; AND THEN, awards to American Airlines, American Express, and Roger Stevens, chairman of the Kennedy Center, for their contributions to jazz. Most unfortunate! Made me want to hide under my seat.

More voices: What we jazz educators must have is the right to determine jazz core courses. It is intolerable that any one graduating from a teacher training college after four years of study is allowed to teach without having to take any jazz courses. Especially when quality preparation of teachers is a MENC priority.

db: On Saturday evening at Morehouse College, virtually all the black music educators still at the Convention met in a hastily called session. This is their common voice.

"The Black members of the MENC have met in a common sense of urgency, to affirm the dramatic role of music as reflected in the Black experience.

"During the Convention, the Black members observed with deep dismay, that the validity of the programs was obscured. This was evidenced by the lack of visible participation of Black people, insufficient use of Black resources to verify the authenticity of the Black experience, and the failure of sessions to deal successfully with stated issues and objectives. Further, programs in Black music were scheduled in conflict with each other.

"In consideration of these issues we state our position as follows: (1) MENC should be active in seeking more participation of its Black music educators. (2) Blacks must be better represented in policy and decision-making positions in the MENC. (3) Blacks must be included in the planning and implementation of programmed objectives. Therefore, the Black Caucus of 1972 seeks to include itself in the total architecture of the MENC as a valid and significant resource in music education."

db: We see that our time is just about up. Let me remind you before we leave that the meaning of what happened—and what did not happen—at this MENC convention will affect all of us for some time. We hope to bring you those developments as they come about. Good night and good luck.

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JUST RAPPIN' (M) by Ralph Burns. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Uptempo with Mo-Town feel and sound. Challenge passages feature guitars and piano soli in unison. (PT 3½')

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FENDER BENDER (A) by Billy Byers. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Especially written to explore the jazz-rock possibilities of the Fender guitar. Powerful trumpet ensemble passages. All parts demanding. (PT 4')

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RHODES ROYCE (M) by Benny Golson. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. A Rhythm & Blues big band sound that combines jazz and Mo-Town. Featured solo on electronic piano (acoustic piano optional). (PT 4½')

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SUMMER SNOW (M) by Bob Enevoldsen. 19: 5 sax (asl dbl. fl) 4 tp; 4 tb; p,b,d, perc, 2 g. Lovely, slower arrangement featuring sax section with lead alto doubling flute. First half has prolonged rubato feeling, last seven bars long crescendo to final chord. (PT 3')

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GREEN SUNDAY (M) by Chico O'Farrill. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. In 12/8. All dynamic and articulation markings very important for clean execution. Challenging solos divided between lead alto and piano. (PT 3')

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RED BUTTERMILK (A) by Billy Byers. 19: 5 sax; 4 tp; 4 tb; p,b,d, perc, 2 g. Power trombone ensemble passages dominate this country-jazz-rock chart. Solos split between trumpet II and tenor I. (PT 4')

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Continued from page 10

by Timmons and Al Dailey, bassists Wilbur Little and Ron Carter, drummers Billy Cobham and Mickey Roker, and trumpeters Bill Hardman and John Carisi. Nice room and very good Italian food . . . Singer Stella Marrs and pianist Reggie Moore's trio (Hank Haynie, bass; Chips Lyle, drums) continue at Wells', 132nd St. and 7th Ave, Thursday through Sunday . . . A history of jazz concert-lecture at Queens College March 26 featured Joe Newman, trumpet; Ray Nance, cornet, violin; Garnett Brown, trombone; Frank Wess, Bob Wilber, reeds; Hank Jones, piano; Billy Butler, guitar; Milt Hinton, bass; Al Foster, drums, and Rudi Blesh, narrator . . . Duke Ellington performed his *Sacred Concert* at St. Peter's Lutheran Church April 9. Recent Jazz Vespers performers at the church include Teddy Wilson, Marian McPartland, and the Dave Brewer Ensemble (Bob Ackerman, reeds, organ; Dave Kenny, vibes; Kenneth Bichel, piano, synthesizer) . . . The Needle's Eye (79th Ave.) had March music by pianists Ray McKinley, Norman Simmons, Chuck Fowler and Kenny Barron in the weekend slots plus Monday night guest stints by Joe Lee Wilson, Roy Haynes' Hip Ensemble, Johnny Hartman with drummer Bill English's trio, and the Pat Thomas Trio . . . Oregon (Paul McCandless, oboe; Glenn Moore, piano, bass; Ralph Towner, guitar, piano; Collin Walcott, tabla, sitar, percussion) and reedman Dave Liebman, pianist Richie Beirach, and bassist Frank Tusa performed at The Space March 18 . . . Pianist-vibist Dardanelle (yes, the same lady featured with Lionel Hampton years ago) was at the Colonial in Hackensack March 19 with Lou Volpe, guitar; Richard Nanista, bass, and her son, Skip Hadley, on drums . . . A tribute to Horace Silver featuring music by The Revival with Bill Hardman and Clifford Jordan was held March 10 at the Linden Manor Ballroom in Jamaica . . . Sam Rivers plus The Meditation (Roland Alexander, Ron Hampton, Hilton Ruiz, Hakim Jami, Scoby Stroman, Zahir Batin, Kiame Ziwadi and others) perform at Unity House in Brooklyn April 15 from 10 p.m. (call 624-2736) . . . James Brown gave two consecutive two-hour shows for the inmates at Rikers Island March 16 . . . The Sam Jacobs Septet (Donald McIntosh, trumpet; Charlie Brown, tenor sax; Jacobs, alto sax, flute, drums, vocal; Judy Sussman, keyboards, bass; Ed Blackwell, drums; Norman Prido, conga) have been conducting Afro-jazz seminars in local public schools . . . Singer Novella Nelson was a hit at Upstairs at the Downstairs . . . Howard Stein's rock shows at the Academy of Music on 14th St. are filling the gap left by the closing of Fillmore East. The Allman Bros. Band comes in April 14&15 . . . An evening of music by Scott Joplin was presented at Columbia University's McMillan Theater March 15 . . . Recent visitors to the studios of station WKCR-FM have included James Spaulding, Charlie Haden, Leroy Jenkins' Revolutionary Ensemble, Bob Palmer's trio, Don Friedman and Charles Sullivan . . . Bassist Hayes Alvis' Pioneers of Jazz (Doc Cheatham, trumpet; Clyde Bernhardt, trombone, vocal; Herb Hall, clarinet; Jimmy Evans, piano) were presented by the Conn. Traditional Jazz Club March 18 at the Meriden Holiday Inn . . . At the Holiday Inn West in New Haven, Lou Soloff, Atilla Zoller, Lew Tabackin, Jimmy Heath, Curtis Fuller, Hubert

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Laws and James Moody have been among the featured Sunday guests backed by Don Friedman, piano; Vic Sproles, bass, and Ray Mosca, drums . . . Richard's Lounge in Lakewood, N.J. has Friday through Sunday music by Kenny Barron. Herman Wright and Richard Stein, with guest added on Sundays. Tenorist Harold Ousley was there March 19 . . . Bill Williams, 75-year-old blues and ragtime guitarist, was a big success at Harpur College in Binghamton and was booked for a return engagement . . . In addition to their Sunday jams at Your Father's Mustache, where recent guests have included Ruby Braff, Herman Autrey and Bob Wilber, Balaban&Cats do Mondays at the Milford (Conn.) Holiday Inn, Wednesdays at the Top of Park Plaza in New Haven, Thursdays at the Black Cat in Canton, and Saturdays at the Town House in Rutherford N.J.

Los Angeles: The County-sponsored jazz festival at the Pilgrimage Theatre in the Hollywood Hills is set to resume. The spring series encompasses 10 Sundays from April 23 through June 25. Opening chores fall to Bill Plummer and a new group he calls Plum Line. Plummer recently came off the road, touring with the Don Ellis band . . . The spring line-ups for the Century Plaza's two rooms were also unveiled, and as usual there's more jazz at the Hong Kong Bar (lounge) than at the Westside Room (supper club). The latter can boast Lou Rawls June 6-24; but the HKB can point to Carmen McRae, April 17-May 6; O.C. Smith, May 8-27; Bobby Stevens, May 29-June 17. The attraction that recently closed at the Hong Kong Bar was Joe Williams who was backed by Ellis Larkins, piano; Al McKibbin, bass; Paul Humphrey, drums . . . Kenny Burrell followed Herbie Hancock into the Lighthouse, in Hermosa Beach, with William Jeffries and Jaidu doing Sunday afternoons there, and the Art Johnson Band and Clara Ward and her singers on successive Monday nights . . . Nothing happening on Mondays at Shelly's Manne-Hole. It will be dark that night until further notice. But plenty of sounds the rest of the week: Bill Evans did two weeks there (Eddie Gomez, bass; Marty Morell, drums). Manne and his men filled in for two nights while the Evans trio appeared on the Grammy show to play and receive their well-deserved awards. Donald Byrd followed with a sextet . . . Terry Gibbs and Mavis Rivers opened The City (formerly the 940 Club) for a three-week stay. Gibbs' personnel: Joanne Grauer, piano; Gene Cherico, bass; Stix Hooper, drums . . . Guitar night dominated Donte's once again, with Joe Pass and Herb Ellis co-leading a combo for three Mondays. Among the big bands appearing there during March were Don Ellis, Bud Brisbois, Jack Daugherty and Louis Bellson . . . Incidentally Pete Christlieb and Louis Bellson switched roles for one night. After being featured as one of Bellson's star tenor sax soloists for years, Christlieb fronted a quartet at Monterey West, in Monterey Park, with Bellson as a sideman. Rounding out the quartet: Bill Sloan, piano, and John Duke, bass . . . Also at Monterey West, for two non-consecutive one-nighters: Willie Bobo . . . Arthur Prysock and Sam Fletcher continue to alternate headlining roles at Memory Lane . . . Les Brown

took his renowned sidemen out of the studio for a one-night dance-concert at the Embassy of the Ambassador Hotel . . . Shirley Bassey made one of her rare appearances here, doing a concert at the Music Center . . . Chase was in for one night at the Santa Monica Civic Auditorium mixing jazz and rock along with Hamillon, Joe Frank and Reynolds. Mixing raga and jazz were Ali Akbar Khan and John Handy, in for a one-nighter concert at UCLA . . . Bob Jung now has his big band at Sir Sico's, in Sun Valley, every Monday night. Tenor saxophonist John Klemmer is keeping busy on his own with his group (Tom Canning, piano; Dave Parlato, bass; Matt Betton, drums). They did a concert at a record store on the Sunset Strip which was sponsored by the Lighthouse and broadcast live over KMET-FM. The group performed the following week at the Lighthouse. They also gigged at Long Beach State College and Cal State. Klemmer used a different rhythm section when he did a week at In Your Ear, a club in Palo Alto, and a concert at San Jose State College: Mike Nock, piano; Dennis Parker, bass; Zitto, drums. Klemmer recently gave a lecture, *Career Development For Young Musicians*, at Columbia College. . . Bobbi Boyle brought her trio into Whittinghill's for a month (Ms. Boyle, piano and vocals; Mike Saluzzi, guitar; Bill Plummer, bass). Plummer, by the way, has a store called Musicians' Amplification Center and recently came up with a nondistorting amplifier for the harp—probably a first for that instrument. Plummer recently did some string bass overdubbing for the newest Rolling Stones album . . . There's a group now at Jazz West on Mondays known as The Doomsday Machine. Individually they go by these names: Merv Harding, trumpet; Curt Berg, trombone and arranger; Tom Peterson, reeds and flutes; Tom Garvin, piano; Bill Torma, bass; Joe Corroero, drums . . . Tommy Vig brought his big band into the Wilshire Ebell Theater for "an old-fashioned Hungarian type variety show." Among his band of gypsies: Merv Harding, John Rinaldo, Jim Kartchner, Marshall Hunt, Bobby Monticelli, trumpets; Benny Powell, Britt Woodman, Dave Wells, trombones; Mike Wimberly, bass trombone; Red Callendar, tuba; Bob Cooper, Tony Ortega, Ira Schulman, Delbert Hill, Jackie Kelso, saxes; Vig, vibes; David Dyson, bass; John Collins, guitar; Joe Porcaro, drums. Also on the bill was the Steve Hidge Sextet: Tony Ortega, Ira Schulman, reeds; Dick Shreve, piano; John Collins, guitar; Dave Dyson, bass; Hidge, drums. Getting back to Vig, he was featured on electravibe at a Johnny Rinaldo concert at Eagle Rock High School . . . Mike Morris fronted a quartet at the Pasadena Public Library: Morris, reeds; Tom Canning, piano; Bruce Cale, bass; Gary Seeger, drums. Trumpeter Alex Rodriguez sat in during the concert . . . Mike Nock, in town briefly, did a one-nighter at Los Angeles Harbor College: Nock, keyboards and synthesizer; Bill Connors, guitar; Steve Swallow, bass; Eddie Marshall, drums; Glen Cronkite, percussion . . . The skoonum-playing Billy Brooks (the skoonum is Brook's patent: a double bell trumpet.) fronted a big band for a concert at the Tiki: Bob Condon, Mike Conlon, Tom Howard, Bob Foss, trumpets; Paul Hawthorn, Ray Jackson, Al Copland, Carl Hammond, trombones; Edwin Pleasants, Tommy Vigil, Ron Rogers, Lonnie Shetter, reeds; Tommy Trujillo, guitar; Dave Dyson, bass; Clarence Johnston, drums.

Chicago: Monty Alexander's Trio, in for two weeks at the London House, had former Dave Brubeck stalwart Eugene Wright on bass and Bobby Durham, former Oscar Peterson sideman, on drums. George Shearing returned to the club for a three-weeker, April 4-23 . . . Woody Herman's Herd was in town for a private gig at the Drake Hotel and a split concert with Shirley Bassey at the Civic Opera House. Newest member of the band is an excellent electric bassist, Al (Slim) Johnson. On March 26, the Herd played a new club in Urbana, Ill., the Fireside, which has an upcoming booking for the Buddy Rich Orchestra . . . Louis & Co. (Ivory Pitman, trumpet; Louis Hall, piano; Curtis Roberts, bass; Terry Ross, drums; Dolores Callahan, vocals) continue on Wednesday evenings and Saturday afternoons at the United Brothers, 946 W. 59th St. . . A new group, Shobey & Co. (Brad Comer, organ; David Bacon, guitar; Bill Rogers, drums; Norm Shobey, congas, bongos; Helen Curry, Maurice Jackson, vocals), are now enconced at the Flower Pot . . . Jazz happens every Sunday at the Pumpkin Room (71st and Jeffrey) from 4-9 p.m. with We've Come A Long Way (Richard Thompson, trumpet; Sonny Seals, tenor sax; Louis Hall, piano; Thomas Palmer, bass; Bill Salter, drums). Qualified sitters-in are encouraged to . . . The Pat Panessa Trio holds forth Tuesday through Saturday at the Imperiales Restaurant in nearby Palatine . . . Roscoe Mitchell, Steve McCall and Don Moye concertized at Alice's Revisited March 19 . . . Dave Remington's big band at the Wise Fools is a Monday night don't-miss . . . Clarinetist Bill Reinhardt's Jazz Ltd. Band was booked for four Sunday concerts (March 26, April 16, April 30, May 21) at the Chicago Public Library in celebration of the library's centennial. The concert personnel: Bobby Ballard, trumpet; Harlan Floyd, trombone; David Phelps, piano; Quinn Wilson, bass; Marshall Thompson, drums.

Las Vegas: Count Basie and crew returned to the Blue Room at the Tropicana which was recently rumored to be going dark indefinitely. Evidently management had a change of heart. Al Hibbler was the vocal attraction with the band . . . Bobby Shew, former Woody Herman and Buddy Rich lead trumpeter, has formed the Institute of the Arts, a non-profit corporation devoted to presenting all art forms completely free from commercial considerations. As may be expected, jazz has received its fair share of attention in recent weeks. Dave Oyler's big band and a thrilling Latin-American jam session were two outstanding presentations. The latter included Walfredo de los Reyes (drums and timbales) who also moderated; Louis Valizan (trumpet); Rick Davis (tenor sax); Ron Feuer (electric piano); Orlando "Pepito" Hernandez (electric bass); Chino Pozo (conga); and many other sitters-in . . . Dan Terry's big band and Chuck Foster's quintet are regulars at the Chez Pussycat on the Strip . . . The Castaways had Joe Darro, piano, Denis Havens, bass, and Lou Lalli, drums with Sandi Martino singing for two weeks.

Dallas: March 18 marked the demise of a Dallas night club legend when Abe's Colony Club closed its doors. The downtown spot, reverting of late to its burlesque format, hit its musical peak in the 1950s when such as Mel

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Torme, the Four Freshmen, Anita O'Day, George Shearing and June Christy appeared along with the house group of Johnny Cola . . . Tenorist James Clay is the current attraction at Dallas' newest southside jazz spot, the Palms. Included in his quartet is bassist John Monaghan . . . Popular Joe Johnson and his group are back in town after a lengthy swing through the East Texas circuit, appearing for both matinee and evening sets at the Candle Lite Club. Joe's blues band also holds forth Sundays at the Landmark, where the six-night attraction has been talented young vocalist Vicki Britton and her group, Milo Bump. The Johnson group includes Claude Johnson, electric piano; Bob Patterson and Cleo Parks, guitar; Rand Barker, bass; Louis Fields, drums . . . Shirley Bassey appeared for an infrequent Dallas one-nighter at SMU . . . Peter Nero was a surprise guest at Bill Evans' closing night at the Villager, and both pianists finished the evening listening and applauding host Jac Murphy and his trio.

Cincinnati: Singer Mel Torme did a one-week engagement at the Lookout House Supper Club, backed by the Ted Rakel big band. Drummer Butch Miles was imported by Torme for the gig . . . Mel was followed by Buddy Greco . . . C.T.I. Records presented one of their Winter Jazz concerts at the Music Hall featuring Freddie Hubbard, Stanley Turentine, Airtio Moreira, Hubert Laws, Ron Carter, Hank Crawford, Johnny Hammond and George Benson . . . Organist Marvin Shook and drummer Bobby Reynolds are holding forth at the Toga Steak House . . . The Maynard Ferguson big band did a jazz concert recently at Amelia High School . . . Singer Roberta Flack was the featured artist with the Cincinnati Symphony Orchestra. Demand for tickets was so great that two concerts were scheduled rather than the one originally planned . . . Dee Felice and The Mixed Feelings continue their long stand at the Buccanneer . . . The Western College for Women in Oxford, Ohio, which began weekly church services featuring jazz last year, is continuing with the same format again this year. The college recently got a federal grant to fund the program which is under the leadership of Dr. Richard Monaco, professor of music at the college. During the services Dr. Monaco directs the choir and the sextet which includes himself on trombone and piano; Ray Brandhoff, alto sax; Eddie Pharr, electric piano; Kenny Poole, guitar; Lou Lausche, bass and Terry Moore, drums . . . Bill Doggett was in town for a three-nighter at The Viking . . . Pianist Dave Engle has taken his piano trio into the Little Club of The Lookout House, with bassist John Parker and drummer Jimmie Stewart.

St. Louis: Stan Kenton's hand packed Grant's Cabin for a one-nighter. Two weeks later, Woody Herman's Herd took over the stand for another sold-out performance. The Glenn Miller-Buddy DeFranco band had played Grant's recently and scheduled for future bookings are Ted Weems, Dick Jurgens and Buddy Rich (April 30). Buddy's band also did a concert date in nearby Alton, Ill., and though still feeling the effects of his back operation, Buddy took time out for an autograph and picture-taking session backstage . . . A beautiful new entertainment room, The

Norsemen Lounge in the Quality Motel Southwest, opened recently featuring the Alpha & Omega Inc. group. Vocalist Mary Ann Moss, who just left her gig at The Rumor, is doing the cocktail hour backed by pianist Doris Phillips. Friends of The Family and The Facts of Life have appeared at the new room in recent weeks . . . The Breckenridge Ramada Inn in Fenton, Mo. has had Erroll Garner, Jonah Jones and Lionel Hampton among others . . . The Gourmet Rendezvous, the only top name jazz room in town, has closed . . . James Moody with Eddie Jefferson, and Arthur Prysock and Les McCann have worked Helen's Black Eagle Lounge . . . The St. Louis Jazz Quartet played a series of school concerts recently. Personnel: Ken Palmer, piano; Terry Kippenberger, bass; Phil Hulse (subbing for Charley Payne), drums; Jeanne Trevor, vocals . . . The St. Louis Ragtimers with Bill Mason, cornet; Don Franz, tuba; Glenn Meyer, clarinet; Al Strickler, banjo; and Trebor Tichenor, piano, were featured at the recent ragtime concert in Los Angeles . . . Billy Eckstine, with Charley Persip on drums, appeared at the Playboy Club . . . The Upstream Jazz Quartet has disbanded after eight years, with percussionist Rich Tokatz forming a new group, Spontaneous Combustion, which continues weekends at the Upstream Lounge . . . Final Bar: Vocalist Judy Gilbert was killed in an auto accident after her opening night at the Rainada Inn in Fenton.

Germany: Personnel changes in the Dave Pike Set find bassist Eberhard Weber replacing Hans Rettenbacher and drummer Marc Hellman in for Peter Baumeister. Volker Kriegel remains on guitar and percussion . . . Wolfgang Dauner disbanded his rock group, Etcetera, and will form a new group soon with Larry Coryell and John Hiseman . . . Trombonist Peter Herbolzheimer has built up a new big band, the MPS Rhythm Combination, starring among others, Art Farmer, Herb Geller and Ack van Rooyen . . . Rolf Kuhn has been engaged as musical director of the German version of *Jesus Christ Superstar* . . . Albert Mangelsdorff has signed an exclusive contract with MPS Records . . . Rahsaan Roland Kirk and the Vibration Society participated in the 1972 NDR Jazz Workshop at Hamburg March 3 . . . Among the artists touring Germany in February and March were Stan Kenton's Orchestra, the Glenn Miller-Buddy DeFranco Orchestra, Johnny Cash, Jose Feliciano, and many others . . . The Frankfurt (formerly the German) Jazz Festival was held at the Jahrhunderthalle Hoechst March 24-26 featuring German groups as well as other European entries. The festival was produced by the Hessischer Rundfunk in cooperation with the German Jazz Federation, Horst Kippman and Fritz Rau. Other festivals will take place in Hamburg and Nurnberg (May), Heidelberg (June) and Berlin (November) . . . Pianist George Gruntz is the new musical director of the Berlin Jazz Days. Joachim E. Berendt, the originator of the festival, parted with the organization last year but will still support the festival. The Music Academy of Berlin has invited Berendt to establish a jazz section . . . Claus Schreiner left Germany in early March for a trip to Brazil in order to produce a new Brazilian folklore-concert tour later this year and to arrange the second Brazilian concert tour for the Dave Pike set this June.

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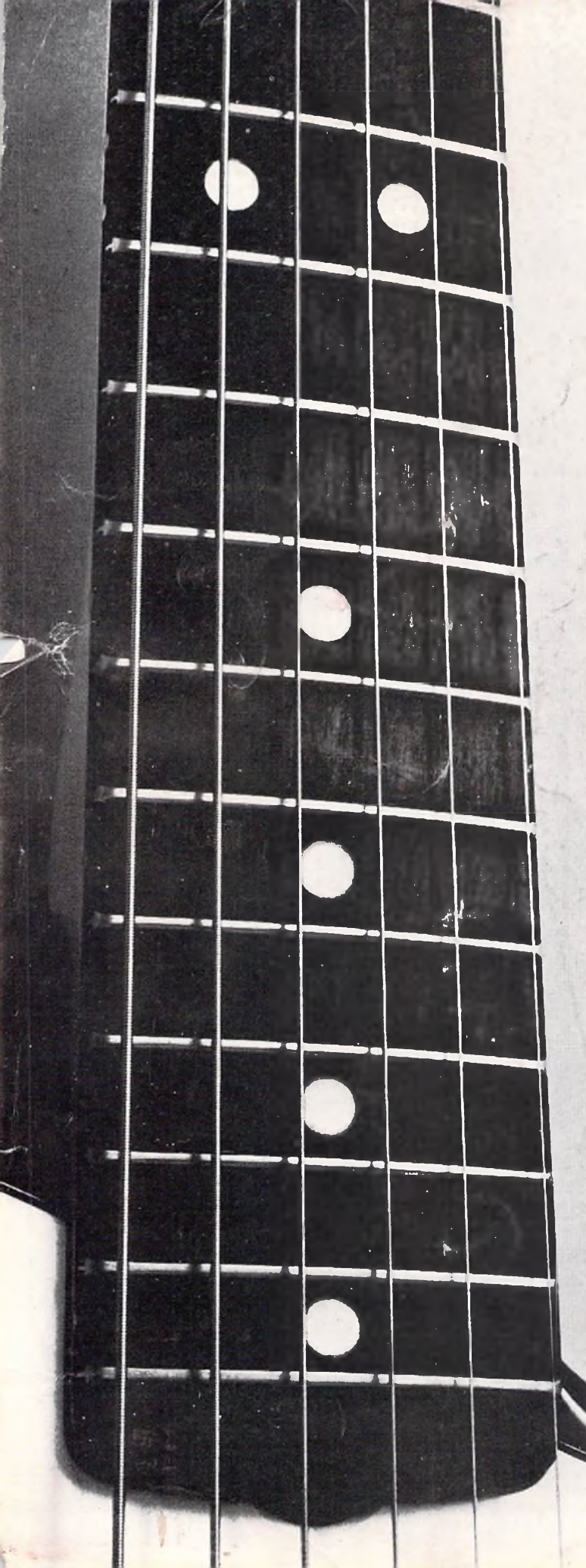
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